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BRAHMS'S LIEDER

An Introduction to the Songs
for One and Two Voices

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BRAHMS'S LIEDER

An Introduction to the Songs
for One and Two Voices

By MAX FRIEDLAENDER

Translated by
C. LEONARD LEESE

1928
OXFORD UNIVERSITY PRESS
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PREFACE

ALL who have had any acquaintance with Brahms's songs must often have wished for some light upon the history of these compositions, for details of their origin, text, and first publication. With Brahms, however, it is not always easy to get exact information upon these questions; for frequently careful comparison is required between the printed version and the manuscript, or between the transposition and the original. In addition the authentication of the text and of the variants adopted by the composer presents many difficulties.

I have therefore attempted to bring together the requisite material upon an ordered plan. These particulars for the individual songs have been added in a thoroughly revised edition, to the music of which the most minute care has been devoted.

Brahms was very sparing of expression-marks for the voice part. On one occasion, in the summer of 1884, at Mürzzuschlag he said to me: 'I learnt that from your Schubert, who was so extraordinarily chary of directions for the singer, in contrast with Robert Franz, for example, who could never put too great a variety of *p*, *mf*, *dim.*, even in one and the same bar; I have given the singer an indication, exactly as Schubert did, by inserting a *tempo* direction in the piano part'. The master expressed himself in similar fashion to Eduard Behm, and added that great *ritenuti* were not to his taste and that he usually contented himself with a *sostenuto*.[1]

The notes and references are added to each opus; but at the publisher's request I have collected these introductions for publication separately in the present volume in order to give a general survey of Brahms's work as a song-writer. The date of composition, so far as possible, and the year of publication in every case, are indicated. Here the most important sources were

[1] Eduard Behm, *Aus meinem Leben*, Deutsche Tonkünstler-Zeitung, 1911, p. 126.

Max Kalbeck's trustworthy and detailed biography [1] and Robert Keller's diligent inventory.[2] When the originals or the printer's manuscript copies could be procured, I have not failed to collate them.

Above all, my design was to classify the individual songs upon a biographical-historical basis. Accordingly, explanatory remarks are added in order to throw into greater relief, for the singer and the amateur, particular aspects of the songs. I strove to describe rather than to criticize; but where judgements of aesthetic value could not be entirely avoided, they are by no means intended to obtrude an opinion; Brahms himself would have resisted that most vehemently. From opus 69 onwards I could refer more often to the cultured and penetrating criticisms and observations which Frau Elisabet von Herzogenberg made in her letters even before the publication of the works. In the latter part of his life Brahms had—apart from Frau Clara Schumann—no friends who stood nearer to him musically than the Herzogenbergs. Frau Elisabet's memory for music was so accurate that in her letters she was able to record correctly passages from then unpublished works of Brahms which she had only once seen in manuscript or heard performed. After her death Brahms wrote to her husband, on 19 March 1892: 'In her letters I preserve one of the dearest memories of my life'.[3]

The search for the poems used by Brahms in many cases presented great difficulties. Frequently, indeed, he resorted to different editions of the same poet, using for one work the second and for another the first or third edition. On tracking down these sources, one constantly finds important variants. The excellent work

[1] Max Kalbeck, *Johannes Brahms* (4 vols., Berlin, Verlag der deutschen Brahms-Gesellschaft, 1912–14).

[2] *Thematisches Verzeichnis der bisher im Drucke erschienenen Werke von Johannes Brahms* (Berlin, N. Simrock, 1887: 6th edition, 1910).

[3] *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, edited by Max Kalbeck (Berlin, Verlag der deutschen Brahms-Gesellschaft, 1907).

Brahms-Texte by Dr. G. Ophüls (Berlin, N. Simrock, 2nd edition, 1919) presents certain evidence, but as it is intended for general circulation does not deal with textual variations in detail. Consequently, for the present edition the sources of each song had to be sought out, often in distant foreign libraries, and the different versions recorded. The results showed that Brahms made many changes in his poetic models—not so radically as Mendelssohn and Schumann, yet more frequently than, say, Weber and Schubert. The reasons for these variations usually become clear upon a comparison of the original version cited with that beneath the notes. Brahms was rarely guilty of carelessness: on occasion, indeed, one may perceive a desire to go beyond the poet's intentions—for example on the model of a sixteenth-century folk-ballad he arbitrarily employed the telling device of word-repetition in a modern song (see the remarks upon Op. 105, No. 5).

The aesthetic portion of the notes owes much to the sympathetic help and critical acumen which my friend Professor Dr. Georg Schünemann has devoted to the work. It is now my pleasant duty to record my warm thanks for his constant and stimulating collaboration. I am also much indebted to my friends Dr. Max Meyerfeld and Professor Dr. Arthur Goette for valuable advice. Finally, my gratitude is due to my young assistants Fräulein Johanna Paetow and Fräulein Luise Sternberg, whose enthusiasm for Brahms has never waned during the three years occupied by the work.

To trace a body of music to its first origins and to annotate it in words is an unprofitable task, because one can only appreciate its beauty and its power by living it and feeling it; but this somewhat laborious work brings its own reward and may, I hope, contribute to the completion of a general picture.

MAX FRIEDLAENDER.

BERLIN, *February* 1922.

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Op. 3. Six Songs for Tenor or Soprano with Pianoforte Accompaniment. Published originally in 1854 by Breitkopf & Härtel, Leipzig, and later by N. Simrock G.m.b.H., Berlin.

The first volume of songs which Brahms, at the age of twenty-one, offered to the public was dedicated to Frau Bettina von Arnim. Bettina, one of the best known feminine figures of the German romantic period, sister of Clemens Brentano and wife of Achim von Arnim, enjoyed from her early youth a long and intimate friendship with Goethe and Beethoven. Robert Schumann, in 1853, did 'the great poetess Bettina' the honour of dedicating to her his *Gesänge der Frühe* (five pianoforte pieces, Op. 133); and the brothers Grimm inscribed her name on the first page of their fairy tales. Brahms became acquainted with Bettina in Hanover through Joachim, to whom on 20 November 1853 he wrote 'I thought of dedicating Op. 3 to Bettina, *the free woman*'.[1]

No. 1. Liebestreu.

With the very first of his published vocal compositions Brahms takes his place in the front rank of the masters of song. Here the full promise is shown of the gravity and intrinsic soundness which characterize the work of his maturity. The *Liebestreu*, distinguished equally by its form and content, is really just a single, finely planned, dramatic scene: the love-sick maid becomes a heroine, the calm certainty of her emotion grows deeper and deeper, until in brilliant transfiguration all her thoughts and dreams are fulfilled. A similar develop-

[1] Cp. *Brahms im Briefwechsel mit J. Joachim*, edited by Andreas Moser (Berlin, Verlag der Deutschen Brahms-Gesellschaft, 1908), i, 15.

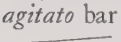
ment and climax are found at the end of the later song *Von ewiger Liebe*:

> Spricht das Mägdelein, Mägdelein spricht:
> 'Unsere Liebe, sie trennet sich nicht!
> Fest ist der Stahl und das Eisen gar sehr,
> Unsere Liebe ist fester noch mehr.
> Eisen und Stahl, man schmiedet sie um,
> Unsere Liebe, wer wandelt sie um?
> Eisen und Stahl, sie können zergehn,
> Unsere Liebe muss ewig bestehn!'

Among the many refinements which give the song its character and reveal the authentic voice of Brahms (its level is not again reached by the immediately following numbers) only a few need be mentioned: the use of the little figure in the bass at the beginning of the voice part, the reinforcement of the voice in the bass at the maiden's replies, and especially the peculiar structure of the last two verses (up to that point the strophic form was strictly observed), the striking E flat major, and the impressive return to the original key at the end.

The song was composed in January 1853; the songs of Op. 6 and Nos. 2–7 of Op. 7 preceded it.

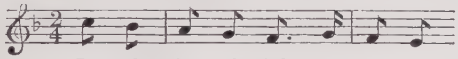
In the first (1854) edition of the song the twenty-year-old composer introduced an abundance of precise marks of expression which he struck out of later editions (cp. Preface, p. v). Among these may be mentioned:

1. *piano con espressione* at *O versenk, o versenk.*
2. *pianissimo träumerisch* at *Ein Stein wohl bleibt.*
3. *pianissimo* bar 7 at *mein*, bar 15 at *Ob die Blum*, and bar 17 at *bricht.*
4. *agitato* bar 21 at *Und die Treu.*
5.  bar 26 at *splittert.*
6. > > > > bars 27 and 28 at *Fels*, *Treue*, *hält*, and *ihn.*
7. *diminuendo sin al fine* bar 30.
8. Staccato marks over the quavers in bars 1, 2, 3, 4 (*o ver*, *in die*), 6, 11, 13, 14, 15, 17, 21, 22, 23, 27 (twice), and 28, also over the crotchets in bars 14 (*ab mein*) and 24 (*damit hinaus*).

Brahms took the words from Reinick's *Lieder* (Berlin, 1844); in the second enlarged edition, which appeared eight years later, the poet in the third verse changed *Im Wind* to *Im Sturm*. To the poet and painter Reinick we owe the popular songs *Ach du klarblauer Himmel* and *Wie ist doch die Erde so schön*, and also the verses, famous from Schumann's settings, *O Sonnenschein, o Sonnenschein, Des Sonntags in der Morgenstund*, and *Ich bin hinausgegangen des Morgens in der Früh*. Brahms also used his words for the song *Juchhe*, Op. 6, No. 4.

Nos. 2 and 3. Liebe und Frühling, I and II.

In the first song, written in July 1853, Brahms uses the opening of the famous *Zerlinen* aria from *Don Juan*:[1]



Bat - ti, bat - ti, o bel Ma - set - to
(Mei - ne Tag- und Nacht - ge - dan - ken)

as melody from bar 12 onward, and in contrapuntal form for the piano part from the *Poco più lento*. Yet even here he pursues his own course, especially in the long passage in unison, leading to a duet and finally a tender instrumental passage which has the true Brahmsian magic. Special attention may be directed to the canon in bars 5, 6, 7, and 8.

The second song is much more in the style of Schumann, who influenced Brahms considerably in his early works.

Variations, similar to those mentioned above for No. 1, occur also in the first edition of these two songs. Brahms not only put in expression marks for both piano and voice, but also

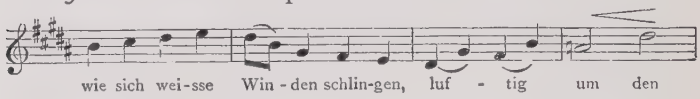
in bar 9 *f* in voice and piano parts.
in bar 12 (at *also schmiegen sich*) *p*, *sempre legato* for the voice and in addition *espressivo* for the right hand of the piano part.

[1] Beethoven used the melody in the same key as Brahms (D major) in his well-known early work, the Quintet for Pianoforte and Wind Instruments, Op. 16.

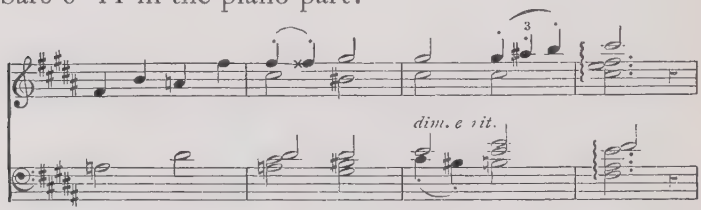
in bar 13 a > on the first quaver of the second beat in the right hand of the piano part.
in bar 19 a ——— over *Bild.*
in bar 25 a *p* at *um.*
in bar 27 a ——— over *liebes.*

Moreover, vocal part and piano display still more notable variants, e.g.

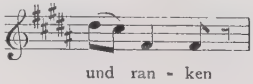
bars 5–8 in the vocal part:



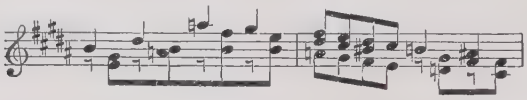
bars 8–11 in the piano part:



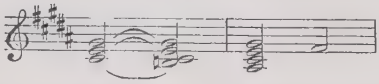
bar 13: vocal part:



bars 14–15: right hand of the piano part:



bars 7 and 8 from the end, right hand of the piano part:



In *Liebe und Frühling II* above the words *Ich will nicht mehr der Lüfte Zug* stands *Sehr zart und innig* over the vocal part, and above *lichten* in the fifth bar from the end a ——— *cresc. f.* All this Brahms cancelled, or at least altered, in the second edition.

The two poems were written in the summer of 1833 by Hoffmann von Fallersleben, to whose works Brahms had recourse on three other occasions (Op. 6, Nos. 5 and 6, and Op. 28, No. 4), but never after the year 1864.

No. 4. Lied aus dem Gedicht: 'Ivan'.

The song opens boisterously with a truly instrumental theme. The fiery ardour which animates this youthful work persists up to the richly modulated ending. The date of composition of the song is not known; a lower limit is set by the year of the appearance of Bodenstedt's *Gedichte*—1852. Here the lines are headed *Lied aus 'Iwan'* [sic], *der Sohn des Starost*, *Poetische Farbenskizze aus Russland*, 1842. In this, as in the two following songs, Brahms had applied the tempo marks standing in the piano part in the first edition also to the vocal part.

The poet has in the middle of the song *und steigst du herauf* instead of *hinauf*. Brahms did not have a very high opinion of Bodenstedt's work and set no other poems of his to music.

No. 5. In der Fremde.

With this song Brahms ventured upon a dangerous rivalry with Robert Schumann, whom he admired extremely and who was still alive at the time. Schumann's setting—Op. 39, No. 1—had appeared fifteen years earlier and is one of his most important works. All the magic of Eichendorff's romanticism, which is lavished here on a sort of 'Nordic Mignon', re-echoes in Schumann's song, and Brahms too adheres to simplicity and plainness as if he wished to adopt the same means of expression as the older master and to accept comparison with the great model.[1]

[1] Brahms also entered into rivalry with Schumann in *Mondnacht* (*Es war, als hätt' der Himmel*), a song which dates from his youth, but was first published, without opus number, in 1872 (cp. p. 251). In later years Brahms took a stricter view of the use of texts already set to music by earlier masters.

A comparison of the texts shows that Brahms kept strictly to Schumann's version. He did not refer to Eichendorff's original, but adopted the three variants which Schumann, who altered so freely, had permitted himself. Eichendorff wrote:

line 5 *Wie bald, wie bald kommt die stille Zeit* (without *ach*).
line 7 *rauschet die schöne Waldeinsamkeit* (instead of *rauscht*).
line 8 *Und keiner mehr kennt mich auch hier* (instead of *keiner kennt mich mehr hier*).

(In the first verse the poet has a comma after *Wolken her*.)

Eichendorff's lines, written in 1833, first appeared in his short story *Viel Lärm um nichts*. They took their place in the collected edition of Eichendorff's poems (1837) in the section *Totenopfer*.

No. 6. Lied.

The lines for this roughly sketched setting were also taken by Brahms from Eichendorff's short story *Viel Lärm um nichts* (1833), where they have no title. When Eichendorff included them four years later in the section *Wanderlieder* of his poems, he entitled them *Erinnerung* and removed the fourth verse *Muntre Vögel in den Wipfeln* &c.

In both works of Eichendorff the third verse runs:

Ach hier auf den fremden Gipfeln:
Menschen, Quellen, Feld und Baum,
Wirres Rauschen in den Wipfeln,
Alles ist mir wie ein Traum.

Brahms here omitted a whole line (*Wirres Rauschen in den Wipfeln*), a thing which he hardly ever did again. The declamation in this early song is less careful than in later works.

When Eduard Behm showed him his song *Der Traum* (*Im schönsten Garten walten*), 'Brahms, without paying further attention to it, went straight to the point with the question "Do you know Schumann's setting?"' (cp. Eduard Behm, *Aus meinem Leben*, Deutsche Tonkünstler-Zeitung, 1911, p. 149).

Op. 6. Six Songs for Soprano or Tenor with Pianoforte Accompaniment. First published by Bartholf Senff, Leipzig, 1853.

Brahms wrote these six songs, which are dedicated to the Japha sisters, in April 1852. They are the work of a young man who is strengthening his style and power of expression, and who, by combining imitated and original elements, creates something new without denying his models and forerunners. On a close examination of the songs, passages and details will be found foreshadowing the future master of the art of song-writing. Kalbeck's *Biographie*, i, gives more information about Brahms's intercourse with the Japha sisters. Luise Japha,[1] a talented pianist, later became the wife of Wilhelm Langhan, the musical historian.

No. 1. Spanisches Lied.

Immediately after the appearance of Geibel-Heyse's *Spanisches Liederbuch* (1852) Brahms, then aged 19, composed this song. It may have been that the Spanish colouring so charmed him that he desired to maintain it in melody and accompaniment, and to take it, in his own way, as the background of the composition. He found a model for the line of the melody in Robert Schumann (*Spanisches Liederspiel*, Op. 74, and *Spanische Liebeslieder*, Op. 138, both composed in 1849), and he founded the structure of his song after the manner of these 'Spanish rhythms', which from the beginning announce the peculiar national character by their punctuated rhythms and by the displacements of the main accents (bar 5). The antitheses in the words find expression in major and minor key, while the piano seems to interweave a light southern

[1] 'I rejoiced like a child to find my fellow-countrywoman Luise Japha here' writes Brahms in the autumn of 1853 to Joachim. Cp. *Brahms im Briefwechsel mit Joachim*, edited by Andreas Moser (Berlin, Verlag der Deutschen Brahms-Gesellschaft, 1908), i, 9.

dance measure. The pedal-point-like prolongation at the beginning of the deep A in the bass, to which a fantastic violin figure is associated, is very characteristic. It reminds one of a little instrumental improvisation, such as is practised by village musicians when playing folk-dances. The soft tinkling of the tambourine seems to make itself heard at the close, when the A major harmony at *Ach nein* in the bass is slightly strengthened. Similarly to Brahms, Adolf Jensen of Königsberg tried, fourteen years later in 1866, to produce a Spanish atmosphere by means of long pauses on the second crotchet of the bar, in his famous song *Klinge, klinge, mein Pandero.*

Geibel-Heyse's *Spanisches Liederbuch* was the source, thirty-seven years after Brahms, of the famous forty-four Spanish songs of Hugo Wolf. *In dem Schatten meiner Locken* is the second of Wolf's *Weltliche Lieder.*

Heyse has in the fifth line from the end *geb und nehme.*

No. 2. Der Frühling.

The later Brahms, who could create finely woven patterns of melody and modulations advancing in great waves, is already revealed here. At the very beginning there occurs an excellent example of his power of melodic expression. A joyous vernal charm too springs from the music, which is constantly interrupted and broken by pauses until finally there rings out *der Winter ist zerronnen.* The Hungarian style is unmistakable in both rhythm and melody.

Brahms took the text from the *Gedichte* (1832) of Johann Baptist Rousseau, the journalist and aesthete who was born in Bonn and who in his youth was an associate of Heine. When Rousseau, in 1866, included the lines in the fourth edition of his collected works, he wrote proudly under the title the words 'Set to music by Reissiger and Julius Weiss'. He did not know that fourteen years earlier the young Brahms

had written a sincere and appropriate setting to the song.

Brahms did not set to music the third verse of Rousseau's poem.

No. 3. Nachwirkung.

The composer's youth is more apparent in this song than in the earlier pieces. A certain carelessness of design, and even a lack of independence in the musical ideas, are traceable throughout.

The German Bohemian, Alfred Meissner, in whose *Gedichte* (2nd edition, 1846) the song appeared, is a name familiar to students of Heine. Formerly widely read, he has now fallen into oblivion. A close friend and a fellow-countryman of his was the poet Siegfried Kapper, whom Brahms valued highly.

In the third verse Meissner wrote *in schweigender Nachtluft*, instead of *in säuselnder*.

No. 4. Juchhe!

The lack of experience of the young composer is betrayed here also, particularly in the continual interruptions of the melody and the frequent repetitions of the text, such as are found in none of the later works of Brahms. But when taken in the prescribed *quick* time, the song is full of charm, with the freshness and vivacity of a spring breeze.

Brahms took the lines from Reinick's *Lieder*, 1844; but in the third verse there the words are *andere Leut'* and *in dem Herzen*. For Reinick cp. Op. 3, No. 1 (*Liebestreu*).

No. 5. Wie die Wolke nach der Sonne.

Brahms found the verses for this joyfully riotous composition, in which the broad sixth interval is prominent in the accompaniment, in Hoffmann von Fallersleben's *Gedichte* (1843), from which he selected also four other songs to set to music: Op. 3, Nos. 2 and 3,

Op. 6, No. 6, and Op. 28, No. 4. The verses were printed earlier in Hoffmann's *Buch der Liebe* (Breslau, 1836).

At the beginning of the second verse, Brahms changed the words *nach der Sonn* into *auf die Sonn.*

No. 6. Nachtigallen schwingen.

Contrary to his practice in later songs with similar texts, in this Brahms kept mainly to the imitation of the twittering of birds. But the conclusion is very finely conceived (*von den Blumen allen*) with the expressive viola passage in the left hand.

The source of the poem is the same as that of the previous song.

Brahms changed Hoffmann's reading *eine Knospe seh' ich* to *eine Blume seh' ich.*

Op. 7. Six Songs for Solo Voice with Pianoforte Accompaniment. Leipzig, Breitkopf & Härtel. Published 1854.

The work is dedicated to the friend of Brahms's youth, Albert Dietrich, afterwards composer and *Kapellmeister* at Oldenburg.

No. 1. Treue Liebe.

Nothing is known of the origin of this song. Brahms is here in the full possession of his creative power. It is so evidently the work of an artist, in the way the melody and accompaniment fit each other, in the way in which every detail is echoed in the sound-picture, in the way in which the poem is changed from a ballad-like narrative to a finished, almost lyrically sustained song, that it is easier to experience it than to describe it. The accompaniment is especially remarkable, with its quietly advancing current, which seems to be sending the last waves slowly to the shore. The picture is complete even in the smallest details, as when the waves, at the words *das Wasser umspielte*, recede and advance ever more and more; or as when, at the words *mit stiller Gewalt*, they flow right up, to drag back with

them gradually to the depths all that they have captured and surrounded. Then again the water flows quietly and evenly as before—expressed by a few bars in the afterpiece.

Ferrand was the pseudonym behind which the poet Eduard Schulz of Landsberg a. W., who died young in Berlin, concealed himself. Schumann in 1840, his best period, on the same day as *Weit, weit* from *Myrthen*, Op. 25, set to music Ferrand's song *Ein Gedanke*—the weakest of his youthful compositions, which has so far remained unpublished.

In Ferrand's *Gedichte* (1834), from which Brahms took the poem, the second verse reads *am Saume*.

No. 2. Parole.

This was written in December 1852. Brahms introduces the mood of the song in a few bars. The notes ring out, rising like clear bugle-calls, and are repeated, as if the assembly were being sounded in the wood. Then in the third bar Brahms inserts the A sharp in the C major harmonies—a painful accent which grows more and more incisive. And then the melody breaks into this general atmosphere, and instead of a quietly moving narration we have an actual living experience of the poem. In the middle passage *sie legt das Ohr an den Rasen*, when the hunting horn is heard, Brahms was thinking almost consciously of Schubert's famous song *Rückblick* from the *Winterreise*. A glimpse of many similar passages in Brahms's later songs is seen in the vivid modulations of the conclusion.

The verses, without any title, were printed for the first time in Eichendorff's short story *Dichter und ihre Gesellen* (1834). Brahms found the title *Parole* in the first two collected editions of Eichendorff's *Gedichte*, published in 1837 and 1843. These editions, however, were prepared not by Eichendorff himself, but by a young friend of his, of whose editing, especially in

the matter of titles, the poet did *not* approve. After Eichendorff's death his eldest son made a new edition, in which the song we are considering is found under the title *Die Verlassene*.

In Eichendorff's book the verses are introduced and concluded in true romantic fashion with the sentences:

'Apart from the merry troop, a youth of wondrous beauty, clad in blithe hunting array, stood in the midst of the ship, leaning against the mast. He had a zither on his arm . . . gazed keenly from beneath his hunting cap into the distance, and sang *Sie stand wohl am Fensterbogen* &c.

'The attention of the company had long been attracted by the beautiful song; the romantic pilgrim approached the singer, and straightway to the same tune sang:

Das klingt wie ein Waldhorn in Träumen,
Was irrst du durch das Gestein,
Mein Rehlein, unter den Bäumen?
Ich will dein Jäger sein!

'The singer cast a sidelong glance at him, and without further reflection answered laughingly:

Du hast einen kecken Mund,
Ich aber mein' einen andern,
Du bist mir zu kurz und rund!'

In the first verse Brahms changed Eichendorff's words *ihr Haar* to *das Haar*, and in the fifth verse he put in the *O* before *grüsst*.

No 3. Anklänge.

Brahms found almost word for word in the first collected edition of Eichendorff's *Gedichte* (1837, p. 217) both text and title of this most attractive little idyll, which was composed in March 1853, and in which, from beginning to end, the pervading syncopations in the accompaniment convey an idea of longing expectation. But in the same collection there is also, on p. 439, a poem with a very similar beginning, which is taken

from Eichendorff's famous *Ahnung und Gegenwart* (1815):

Hoch über den stillen Höhen
Stand in dem Wald ein Haus,
Dort war's so einsam zu sehen
Weit übern Wald hinaus.
Drin sass ein Mädchen am Rocken
Den ganzen Abend lang,
Der wurden die Augen nicht trocken,
Sie spann und sann und sang.

(There follow no less than twenty-two verses of four lines each.)

In *Ahnung und Gegenwart* these lines are introduced as follows: 'What she sang was an old romance with which I was familiar as a child. According to my recollection it runs: *Hoch über den stillen Höhen . . .*' Here the song has no title, but in Eichendorff's *Gedichte* (1837) it bears the title *Der Reitersmann*, which is also found in later editions of Eichendorff's works. The editor of these recent editions, the poet's son (cp. above, Op. 7, No. 2), printed the whole of *Der Reitersmann*, but omitted the present song with the similar beginning.

In the original edition of Brahms's song in bars 2–6 there are staccato marks on the tied first quaver; as they may mislead, they are omitted from the latest edition.

No. 4. Volkslied (Die Schwälble ziehet fort).

This work, which was written in August 1852, when Brahms was 19, is the first in which he set to music the words of a folk-song.[1] He already grasps the tone and character of folk-song; he introduces a little echo, and the piano accompanies the voice with a quiet, even

[1] *Verstohlen geht der Mond auf*, the theme of the slow passage in the pianoforte sonata, Op. 1, is not, as Brahms believed, an old German Minnelied; both the text and the melody were composed by August Wilhelm von Zuccalmaglio in 1829: cp. below, p. 248.

movement. Later Brahms liked to give his own melodies to folk-songs which were already provided with music, e.g. *Da unten im Tale*, Op. 97, No. 6.

Disappointed because Brahms failed to pay her and her husband an expected visit, his friend Elisabet von Herzogenberg wrote to him on 29 January 1877, quoting from this song: *und so sitzen wir nun in Traurigkeit, 's ischt eine böse, schwere Zeit* (cp. *Joh. Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, edited by Max Kalbeck, Verlag der Deutschen Brahms-Gesellschaft, Berlin, 1907, i, 14).

The verses are from Georg Scherer's collection, *Deutsche Volkslieder* (1851).

No. 5. Die Trauernde.

Contrasting with the preceding folk-song, *Die Trauernde*, which was also written in August 1852, is in quite a different mood. The harmonies support the impressive, mournful melody with broad triads, the seventh sounding only once throughout. One is reminded of the homely sequences of harmony in the old church style; there is something reminiscent of the striking combinations of triads in Palestrina's *Stabat Mater*, which become more and more remote from earthly things as they muse on sorrow and on pain. Brahms also raises up everything mundane and material to the sphere of the spiritual, to the Beyond, as if the maiden's song transcended all earthly sorrow.[1] The quick interchange of major and minor in the conclusion is very remarkable. Like the old masters, Brahms attains by simple means to elemental effects, which the men of this later age, so rich in new technical expedients and methods, cannot surpass. One feels Brahms's love of the old composers, and perceives how it is turned to new effects by means of the simplicity of method of the great artist. Even the Sarabande rhythm which the old masters so loved lives again in

[1] Cp. the song *Der Überläufer*, Op. 48, No. 2, p. 71, below.

this song and gives to the whole a tranquil tone which echoes for long afterwards.

A comparison with Robert Franz's delicate, almost entirely strophic setting of *Mei Mutter mag mi net* (Op. 17, No. 4), one of the best known of Franz's songs, is very instructive.

'You have here in my belief the first variations written on a Brahms theme, and herewith I lay the foundations of a collection of rarities which you may now care to make. It was very fascinating for once in one's life to be first, apart from the lovely theme, in which there is far more material for variations than I have used. I hope it may not altogether displease you.'

Thus wrote Heinrich von Herzogenberg to Brahms on 1 August 1876, when sending him his 'Variations on a Theme by Johannes Brahms' (Op. 7, No. 5 here), pianoforte duet, Op. 23. Brahms replied on 20 August 1876:

'I thank you from my heart for the pleasure you have given me by sending me—I had almost said by telling me about—your variations. It is really far too delightful to know that someone else is so fervently occupied with one's song. For surely one must love a melody, thus to repeat it?'

Brahms took the words from Georg Scherer's *Deutsche Volkslieder* (Leipzig, 1851). The first printed version of the lines is found in the collection *Kriegs- und Volkslieder* (Stuttgart, 1824); later they were published with a setting by Friedrich Silcher in his *Volkslieder für Männerstimmen* (Tübingen, 1834), Heft 4, No. 7, and in Kretzschmer-Zuccalmaglio's *Deutsche Volkslieder mit ihren Original-Weisen* (Berlin, 1840), i, 193.

The song had originally five verses, in which our first verse *Mei Mutter mag mi net* came third, *Gestern ist Kirchweih gwe* second, and *Lasst die drei Rösle stehn* last. The first verse of the longer version is as follows:

Wenn i zum Brünnle geh,
Seh andre Mädel steh,
Alle stehn bei ihrem Schatz,
Wer ständ bei mir?

and the penultimate :

> Wenn i nu gstorbe bin,
> Tragt mi zum Kirchhof hin,
> Legt mi ins Grab hinei:
> Wer weint um mi?

For the selection of the three verses of our song we have to thank the anonymous editor of the above-mentioned collection of 1824, the Swabian poet, Wilhelm Hauff, whose artistic taste, by shortening and rearranging the song, created a little masterpiece. How truly Hauff himself could achieve the folk-character is shown in his classical soldier-songs *Morgenrot, Morgenrot, leuchtest mir zum frühen Tod* and *Steh ich in finstrer Mitternacht*, which were first published in this same collection in 1824.

No. 6. Heimkehr.

This, the oldest of Brahms's published songs, was written like the E flat minor scherzo for piano (Op. 4) in Hamburg in 1851.[1] The song begins almost in the manner of an opera-recitative. The phrases ascending to the ringing quaver harmonies, the wild threatening *forte* and *fortissimo* which break off suddenly and after a pause are replaced by the quiet accompaniment, all this, which is worthy of opera, is part of the song. *Heimkehr* gives the particular effect of a transferred *accompagnato*, an accompanied recitative which leads at the words *bis ich mag* to the arioso, to the melody proper. Thus the short, broken song-phrases can be explained as strengthening and underlining and indeed dramatizing the effect. The accompaniment accords with this, consisting as it does throughout of a quaver movement in which, at the words *bei der Liebsten sein*, little violoncello solos are most beautifully mingled. It is very significant that the passage from the fifth to the third bar from the end, when the major key breaks

[1] For the evidence cp. Max Kalbeck's *Brahms-Biographie*, Berlin, Deutsche Brahms-Gesellschaft, 3rd edition, 1912, i, 70.

in suddenly, occurs again in a very similar way in a later work, namely in the duet, Op. 20, No. 1, *Weg der Liebe* (1861) to the words:

> Kommt Liebe, sie wird siegen
> Und finden den Weg.
> (before the *last* E major.)

The poem is itself the work of a young man; it was written on 19 November 1811, as is seen from the diary of the 24-year-old Uhland. It was first printed in 1813. Among more than thirty settings which have been given to the song both before and after Brahms may be mentioned those of Conradin Kreutzer, Friedrich Curschmann, Ferdinand Hiller, Joseph Dessauer, Emil Naumann, Georg Vierling, Julius Kniese, Heinrich Hoffmann, and Friedrich Gernsheim.

Brahms changed Uhland's last line *eh ich mag bei der Liebsten sein* to *bis ich mag.*

Op. 14. Songs and Romances for Solo Voice with Pianoforte Accompaniment. Leipzig and Winterthur, J. Rieter-Biedermann. Published 1861, composed 1858.

The Opus consists of eight folk-songs. Nos. 2 and 3 were written in Hamburg in January 1858, Nos. 1, 4, and 7 in Göttingen in September, Nos. 5 and 8 in Detmold in November, and No. 6 in the same place in October or December.

No. 1. Vor dem Fenster.

Melody and accompaniment are developed in folk-song style. It opens simply and sincerely, yet tense with expression, rises in the middle passage, and falls back again quietly and in free romantic style. The piano gives only the simplest support to the melody and harmony, with strong inclination to horn chords (sixth, fifth, and third) and to obvious modulations. Then the key changes to E major, while the voice follows familiar motives, like those of folk-music. After the third repeated four times the melody pauses on the

fifth as if pointing into the far distance; major and minor change from bar to bar, and then the earlier tune comes again, which sounds now so homelike, as if one had heard it often before out in field and meadow. The verses follow one another without any fundamental alterations, each giving to the singer an expressive climax. The last verse ends with the plagal cadence so beloved of Brahms.

Thirty-three years later Brahms wrote an accompaniment to the folk-tune of *Soll sich der Mond nicht heller scheinen*, and published it in his *German Folk-songs with Pianoforte Accompaniment* (No. 35).

Brahms appears to have had two sources for his text: Karl Simrock's collection *Die deutschen Volkslieder*, Frankfurt-am-Main, 1851, and F. W. Arnold's *Deutsche Volkslieder mit Melodien* (Elberfeld). In these we find:

verse 1 *gahn* instead of *gehn.*
,, 2 *Herzlieb* instead of *feins Lieb.*
,, 2 *aus schöner heller Stimme.*
,, 5 *Hörnlein* instead of *Hörnelein.*
,, 6 *ach* is omitted.
,, 6 *einem jungen Herzen.*
,, 6 *nimmermeh'* instead of *nimmermehr.*

No. 2. Vom verwundeten Knaben.

Brahms's deep feeling for the melodic manner of the old folk-songs is shown as clearly in this song in the simply constructed, expressive melody, as in the strange archaistic harmonization. Especially effective is the juxtaposition of the triad harmonies, which are mostly connected without sevenths, and the contrast of F major and A flat major (at *wo krieg ich nun sechs Reuterknaben*) without reference to the voice part. In the fourth bar of this passage there are also very expressive pedal notes. Parallel fifths give to the whole an old-time character, harshness, straightforwardness, forcefulness.

Brahms's source was Herder's *Volkslieder* (1773),

which later appeared in songs under the wrong title of *Stimmen der Völker*. Herder has

in verse 2 *verwundeten.*
" " 4 *feines Liebchen.*
" " 7 *trauren* instead of *trauern.*

No. 3. Murrays Ermordung.

This song is distinguished by the fact that Brahms uses in it for the first time an almost symphonic interlude. The imitative triplets between voice and bass and the harsh dissonances are remarkable in effect. The quiet middle theme, which recalls the recitative of a rhapsody, introduces the counter-theme in the second verse with characteristic changes. The conclusion returns to the repetition of the first verse.

As is made clear by Ed. Behm,[1] Brahms especially liked Herder's poem; he preferred it by far to the Fontane version, which is indeed decidedly inferior. The original poem is in the famous collection of Bishop Percy, *Reliques of Ancient Poetry* (1765), ii, 211; Herder's verses are to be found in his *Volkslieder* (1779), ii, 382.

No. 4. Ein Sonett.

The melody follows in character the old Minnelieder. The pianoforte accompaniment in the middle register leads simply at first down the scale, followed by thirds. Then after the modulated passage (at *Wahnsinn*) it gradually becomes richer, bursting into a revel of sixths and thirds. Attention may also be directed to the insinuating and pictorial pedal-note on E flat at the word *schweben* and to the yearning prolongation of the A flat at *nie*. Later the original melody is repeated, and at the words *viel lieber* we hear a distinct outcry as though the lover were cursing himself in his anger. The afterpiece, with its stereotyped final form, brings us to a plagal ending. Here, in contrast with

1 *Aus meinem Leben*, Deutsche Tonkünstler-Zeitung, 1911, p. 126.

his later settings of sonnets, the young Brahms has not strictly followed the sonnet form.[1]

The poem, translated by Herder, is by Thibault, Count of Champagne, King of Navarre, and is the first piece in the French anthology *Chansons choisies* (Paris, 1765), with the following melody:

Las! si j'a - vois pou-voir d'ou-bli - er sa beau - té, sa beau-té, son bien

di - re, et son très - doux, très - doux re - gar - der, fi - ni - rois mon mar - ty -

re; mais las! mon cœur je n'en puis ô - ter, et grand af - fo -

la - ge m'est d'es - pé - rer: . . . . . mais tel ser - va - ge don - ne cou -

ra - ge à tout en - du - rer. . . . . Et puis com - ment, com - ment ou - bli -

er sa beau - té, sa beau - té, son bien di - re, et son très -

doux, très-doux re - gar - der? Mieux ai - me mon mar - ty - re.

No. 5. Trennung.

Brahms gives the folk-song as a bitter song of defiance. The wild, hurried melody is supported by a rousing, rushing accompaniment, which throbs and beats in tripping semiquavers to the end. Between the original

[1] Compare, among others, Op. 47, No. 5, *Ein Blick von deinen Augen in die meinen.*

and the final melody comes the fourth verse with its hard inflexible time, in which all sweetness and delicacy of air is lacking.

Brahms's source was Zuccalmaglio's collection, *Deutsche Volkslieder* (1840). The text, much revised by Zuccalmaglio, is to be found there under the heading 'Westphalia', with the following variants:

verse 1 *da singen.*
„ 4 *manche Buhlen.*
„ 5 *tät sie.*

For Zuccalmaglio see pp. 193 ff., 202 ff.

No. 6. Gang zur Liebsten.

This song has in it all the intimacy and sentiment with which the folk-song used to be sung. Brahms, following the popular manner, gives it a tender warm accompaniment, running from F minor to the original key, and cloaks it all in a broad cantilena, full of feeling, in which the seventh (E flat) stands out with strong expression. Cp. p. 239, No. 38.

Here also Brahms's source was Zuccalmaglio's collection, *Deutsche Volkslieder* (1840), ii, 329. The text there has the heading 'From the Lower Rhine'.

No. 7. Ständchen.

The same rhythm runs through the whole song, at once a greeting and an address. The melody is not accommodating, but is sung from the heart with all its slurs and ties, with its tenderness and rich harmonious colouring and shades of tone.

Brahms's source was, as for the two preceding songs, Zuccalmaglio's collection *Deutsche Volkslieder* (1840), ii, 465. The text is to be found there under the heading 'From the Lower Rhine', and has

verse 1 *mein allerliebster Schatz.*
„ 1 *gute Nacht.*
„ 1 *die in dem schönen Himmel sind*
„ 3 *Mondesschein.*

No. 8. Sehnsucht.

The song is written in the old popular style, with the characteristic lengthening of the time in the third bar from the end (4/4 into 3/4).

Here also Brahms's source was Zuccalmaglio's collection, *Deutsche Volkslieder* (1840), ii, 444. The text may be found there under the heading 'From Tyrol', with the following differences:

verse 1 *nit da.*
" 1 *über dem See.*
" 1 *Herzel tut mir weh.*
" 2 and 7 *mei* instead of *mein* (and similarly later).

Op. 19. Five Lyrics for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1862.

In his original notes of Op. 19, and in the first edition, Brahms noted down a whole row of dynamic signs (*p*, *cresc.*, *f*) with corresponding marks in the pianoforte part. In the later editions the composer ordered the removal of these signs, since he wished to impose as few directions as possible on the singer; compare on this point the Preface, p. v.

No. 1. Der Kuss.

This little song was written at the same time as the duet *Weg der Liebe*, Op. 20, No. 1, in September 1858. At that time Brahms was attending lectures at the University of Göttingen. There he made the acquaintance of Agathe Siebold, the daughter of a professor, whom he loved with all the ardour of his young heart. Later he extolled her name in the first movement of the G major Sextet (Op. 36) in the motif *a-g-a-d-e*, and this song is perhaps also a memory of the happy care-free days at Göttingen. Compare Max Kalbeck's biography, vol. i, pp. 328–32, and also pp. 27, 70, 208, &c., below.

In *Der Kuss* Brahms joins his name for the first time to that of his friend and fellow-countryman, the North

German Hölty, the tender and inspired elegiac poet to whom we owe among other works the verses of *Die Mainacht*, Op. 43, No. 2.[1]

The poem appeared in 1776, the year of Hölty's death. On sending it to his friend Sprickmann on 18 July 1776, the poet, then 28 years old, wrote:

'I spent the last days of May and the early part of June very pleasantly in the country at the place where I was born. I have copied out two poems for you, which I wrote during this time'.

The poem—as indeed most of Hölty's poems—was first printed after his death by Johann Heinrich Voss, who, as usual, shortened it and altered it arbitrarily. Hölty's original and beautiful version reads:

Ward Unsterblichkeit mir? Stieg ein Olympier
Mit der Schale herab? Bebte sein goldner Kelch,
Voll der Trauben des Himmels,
Um die Lippe des Taumelnden?

Wehe Kühlung mir zu, wann du mir wiederum
Reichst den glühenden Kelch, dass mir die Seele nicht
Ganz im Feuer zerfliesse;
Wehe, wehe mir Kühlung zu!

[1] His friend, Adolf Schubring of Dessau, appears to have criticized on one occasion Brahms's choice of poems for his songs. Brahms's answer, in a letter written in February 1869, is a fine proof of his admiration for Hölty and his own great modesty. 'Which are my badly chosen poems? Surely not those of my dear Hölty, for whose beautiful moving words my music is not fine enough, otherwise you would see his verses oftener in my works. There is still another volume to come from Rieter, in which again there is a poem by Hölty. Read it earnestly, and say whether this and the whole man are not fascinating.' (Cp. *Brahms' Briefwechsel mit J. V. Widmann, Adolf Schubring, &c.*, edited by Max Kalbeck, Berlin, Brahms-Gesellschaft, 1915, p. 214.)

Just as Brahms here subordinates himself to Hölty, so Beethoven expressed himself on sending his song *Adelaide* to the poet Matthisson: 'My dearest wish is gratified if the musical setting is not entirely unworthy of your divine Adelaide'. Beethoven begs the poet to send him further verses to be set to music, and continues: 'I will do the utmost in my power to approach the beauty of your poetry'.

The 'volume from Rieter' mentioned above by Brahms was published in fact not by Rieter-Biedermann but by Simrock, and contains Hölty's poems *Die Schale der Vergessenheit* and *An die Nachtigall*; later Hölty's *Minnelied* (Op. 71, No. 5) among others was added to it.

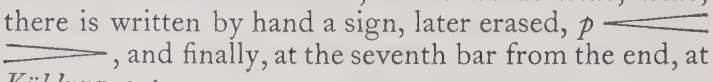
Unter Blüten des Mais spielt ich mit ihrer Hand;
Koste liebelnd mit ihr, schaute mein schwebendes
Bild im Auge des Mädchens;
Raubt ihr bebend den ersten Kuss!

Ewig strahlt die Gestalt mir in der Seel herauf;
Ewig flieget der Kuss, wie ein versengend Feu'r,
Mir durch Mark und Gebeine;
Ewig zittert mein Herz nach ihr!

Brahms did not know this original text, and used the version abridged by J. H. Voss to two verses which first appeared in Voss's *Musenalmanach* for 1778 and later in Voss's edition of Hölty's poems (1804).

The metre of the ode is the same as in Hölty's *Mainacht: Wann der silberne Mond*, Op. 43, No. 2.

In the 9th and 11th bars the Voss version of Hölty's poem reads *Koste liebelnd mit mir*. This phrase is also found in Brahms's manuscript, and in the first edition of the song. Only in the later editions did the composer change *liebelnd* to *liebend*.

In the manuscript Brahms also had written over the vocal part at the beginning *molto espressivo*, and repeated this direction towards the end over the words *du, die Unsterblichkeit*. Further on, at the twelfth and eleventh bars from the end, at the words *wehe, wehe*, there is written by hand a sign, later erased, *p*  , and finally, at the seventh bar from the end, at *Kühlung*, a *p*.

No. 2. Scheiden und Meiden.

This song also dates from the time spent by Brahms at Göttingen University, and, with the first, *Der Kuss*, was composed in October 1858. As a basis, Brahms used Uhland's collected *Wanderlieder*, in which this poem, written on 18 August 1811, appears as the second. But here the beginning is *So soll ich nun dich meiden*. Brahms transposed the words to fit the melody. Peter Cornelius had previously adopted this alteration of the text in his duet *Scheiden und Meiden* (1847).

In Brahms's manuscript, as also in the first edition, the two verses of the text are placed one below the other.

No. 3. In der Ferne.

Simultaneously with *Scheiden und Meiden* appeared the song *In der Ferne*, which in Brahms's manuscript is entitled *An die Ferne*. In Uhland's *Wanderlieder* this poem follows immediately after the one mentioned above, although it was written many years earlier, on 2 June 1806. Brahms also stresses the inner relationship and the outward similarity of the two songs. The first four bars begin as in the preceding song, but here all is quieter, calmer, and more restrained. Yet the pianoforte accompaniment harks back later a little to the former song. The descending thirds there (bars 7–9) now soar upwards, and lead directly into the major. The repetition of the first melody in the major at the words *Will ruhen hier an des Baches Rand* is of outstanding beauty.[1]

The poem has often been set to music. More than fifty compositions have been published, among others by August Bungert, Norbert Burgmüller, Leopold Damrosch, J. Dessauer, Albert Dietrich, and Eduard Kremser. They were written for the most part *after* the Brahms song. Previously, for decades only the song of Conradin Kreutzer was popular, which Ludwig Erk included with others in his *Liederschatz* (ii, 198).

In Brahms's original copy there appears in bar 19 above the vocal part at *mir* an *f* and in bar 17 from the end above *herzlich* a .

No. 4. Der Schmied.

Uhland's poem, dated 21 July 1809, first appeared in 1812 in the *Almanach*, signed Volker. With Conradin

[1] A friend, Julius Otto Grimm, wrote to Brahms concerning *Scheiden und Meiden* and *In der Ferne* that they had deeply affected him and touched his heart to the exclusion of all other thoughts. (Cp. *Brahms im Briefwechsel mit J. O. Grimm*, Berlin, Deutsche Brahms-Gesellschaft, 1908, p. 76.)

Kreutzer's music (for male-voice choir and solo voice) it quickly became popular among men's choral societies and was rearranged for home performances. Robert Schumann arranged it for a mixed choir (Op. 145, No. 1). In addition, more than thirty musical settings of the poem may be counted, written by J. Dessauer, Robert Fuchs, L. Heritte-Viardot, Adolf Jensen (Op. 24, No. 6), Ignaz Moscheles, Julius Rietz, and others.

Brahms wrote his song in the late autumn of 1858. In it both the heavy strokes on the anvil and the lighter blows of the shaping hammers are realistically imitated. It has supplanted all other compositions and has become one of the best known and most effective of concert songs.

In Brahms's manuscript and in the first edition the two verses are placed one below the other.

No. 5. An eine Äolsharfe.

In Mörike's *Gedichtsammlung* for the year 1838 Brahms found the source of his song *An eine Äolsharfe*. He composed the piece in September 1858, at the same time as the preceding songs of Op. 19. Especially noticeable in the composition, which for a long time held a firm place in German concert and drawing-room music, is the ethereal passage beginning *Ihr kommet, Winde* with its peculiar combination of harp-like arpeggios and sustained chords with the right hand. Mörike sent the poem to his cousin, Dr. Mörike of Neuenstadt, in whose garden there was an Aeolian harp.

Thirty years after Brahms Hugo Wolf set the words to music (15 April 1888), and before him his close friend, E. Kauffmann, the director of music at Tübingen University (Op. 13, No. 1). A comparison of these settings reveals modes of expression that are worlds apart, and at the same time throws continually fresh light on Mörike's lyric by their varying moods and feelings. If one traces the motif of the tones of the Aeolian harp (softly struck again by Brahms him-

self in the *Lerchengesang*, Op. 70, No. 2), parallels are found in Schubert (*Pause*, from the *Müllerlieder*: *Und weht ein Lüftchen über die Saiten dir* [1823]); in Hector Berlioz's orchestral piece *La Harpe Éolienne* in *Lelia ou le retour à la vie*, Op. 14 (1831); in Peter Cornelius (*Auftrag*, Op. 5, No. 6, *Oft tönen im Abendgold von selbst die Saiten*); and in modern musicians (cp. Max Reger's song *Äolsharfe*, Op. 75, No. 11; Debussy's *Voiles* [1910]—bars 15 and 16—, and Franz Schreker's opera *Der ferne Klang* [1912]).

For the higher edition of the song (F sharp major) Brahms was not averse, in order to oblige the publisher and on account of the greater ease of performance, from choosing the key of F major instead of F sharp major. Cp. his letter to Simrock of 26 June 1876.

Op. 20. Three Duets for Soprano and Alto with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1861.

No. 1. Weg der Liebe, Part I.

The work was composed in September 1858 at the same time as the song *Der Kuss*, Op. 19, No. 1. This rousing duet is also a memory of happy carefree hours at Göttingen University. Cp. p. 22 above on Op. 19, No. 1.[1]

The words have their source in Herder's *Volkslieder* of 1779, which in 1807 were republished under the wrong title *Stimmen der Völker*. Herder had previously included a translation of the poem, taken from Percy's *Reliques of Ancient Poetry*, in his essay *Von deutscher Art und Kunst* (1773), and had written thereon his passionate words:

'Just hear an example of this kind on the general theme "Love cannot be resisted". How would a dogmatic, analytical modern have expressed the thought, and how the ancient

[1] In the song, Op. 7, No. 6, *O brich nicht, Steg . . . , Himmel, fall nicht ein, bis ich mag bei der Liebsten sein*, it was noticed above (p. 17) that the principal climax in the closing line is very similar in form to the bars of our song, *Kommt Liebe, sie wird siegen und finden den Weg*.

bard? [Here follows the poem *Über die Berge*, &c.] Could the thought be expressed more directly, more aptly, more vigorously? How spontaneous, and what a series of images! Let the most stupid of men hear the song thrice, and he will know it and sing it with joy and rapture; but tell him the self-same thing in the beautiful measured phrases of the monotonous dogmatic style, and his soul remains asleep'.

Brahms's source for the duets (Op. 20, Nos. 1 and 2) was Herder's version of 1779. In the earlier versions edited by Herder there are important variants, e.g.

verse 1 *unter Tiefen und Seen.*
„ 2 *in Ritzen und Spalten, wo die Ameis' nicht kriecht.*
„ 2 *in Höhlen und Falten.*
„ 2 *Liebe sie wird eingehn.*

No. 2. Weg der Liebe, Part II.

The Gondolier accompaniment of the first duet is here suspended. The vocal parts are carried on for the most part in thirds and sixths.

In Herder's poem also this second part is separated from the first. Cp. the remarks on No. 1.

No. 3. Die Meere.

Brahms took the words from a little-known book, *Die Volksharfe, Sammlung der schönsten Volkslieder aller Nationen*, Stuttgart, 1838, vol. iii, p. 58. The words here bear the title 'After the Italian'. The composition was written in Hamburg in April 1860.

Op. 28. Duets for Alto and Baritone with Pianoforte Accompaniment. Dedicated to Frau Amalie Joachim. Published by C. A. Spina, Vienna, 1864.

With the consent of the original publisher, the work was included in the Peters edition in the autumn of 1874.

No. 1. Die Nonne und der Ritter.

A touching piece, written in November 1860, which relates in an artistic way the tragedy of the nun's grief-stricken renunciation and the knight's suppression of his love. In contrast with Brahms's other songs, the

accompaniment is here kept quite subdued. It is used to support and give substance and breadth of tone to the song, but plays no decisive part in the ballad. The vocal part of the composition is the essential one. Above the pedal-like notes of the bass, which here, as so often in Brahms's work, plays a leading role, the melody, melancholy and restrained, keeps a similar rhythm. After the nun's song comes that of the knight, with the same heavy rhythm, while in the bass the same gloomy emphasis is strengthened. In the connecting passage the pianoforte reverberates like an organ. And now the song begins again, gradually becoming more lively, rousing the accompaniment, and working up to the double part with its sharp harmonies (*blühend* and *sterben*). Now the mournful rhythm and the accompaniment become more agitated, as though new dreams were creeping into the secluded existence. With the warmth of life, portrayed in the broken chords of the accompaniment, come longing and tears. From the melody, still bathed in tears, arises an intimate moving air. And in sharp contrast the knight begins (*animato*). The movement advances with a lively motif above a tremolo bass. The vocal part begins each verse with a higher note, the monotonous rhythm persisting, heavy and dull. An ecstasy of grief breaks out again in the duet; then all is quiet. The song of the nun begins as before. All the dreams have vanished away. The monotonous oppressive melody is heard, hollow and melancholy, relieved by light string-like chords.

Brahms took the poem, written in 1808, from the first edition of Eichendorff's poems (1837). The original has at the eighth line from the end (both times) *vom weiten*, and at the fourth line from the end *drinne*.

No. 2. Vor der Tür.

A piece often sung, charming, merry, and yet homely. The combination of the voices is masterly, and the

accompaniment particularly characteristic. At the girl's answer *Ich lass dich nicht herein* the accompaniment gives the impression of tittering, she hears with pleasure the words of her eager, passionate lover. In the third verse the original motif recurs, and again in imitative fashion. The man's passion finally breaks out at the place marked *con anima*. Everything now moves towards the climax. The man becomes more and more passionate, more insistent, but the alto answers always with the same calm motif, first in the minor, then in the major. It is all so vivid that any explanation seems superfluous.

Brahms probably took the poem from the work of Hoffmann von Fallersleben, *Die deutschen Gesellschaftslieder des 16. und 17. Jahrhunderts* (1844). Hoffmann's source was the celebrated collection of the Nuremberg doctor and musician, Georg Forster, *Der Ander theil Kurtzweiliger guter frischer Teutscher Liedlein, zu singen vast lustig* (1540).

Brahms's version of the words shows many variations.

No. 3. Es rauschet das Wasser.

This happy radiant duet, overflowing with content and plenty, forms the most perfect contrast with No. 2. From the beginning there are little imitations which add richness to the effect. The moving alto melody ends with a questioning passage at the words *fähret dahin*. And now follows the answer of the full-grown man, a melody of long breaths in which the words *doch bleiben die Sterne* receive special emphasis by the lengthening in 6/4 time as if their fixity were specially to be stressed. The two themes are now combined in a beautiful harmonious whole. Towards the end the contrast reappears between the seriousness of the man and the roguishness of the maiden at the words *gar lustig*. The solution of this opposition of ideas is lightly indicated in that the man is given the last words with the unanswerable theme of the constancy of Love.

The verses come from *Lieder für Liebende*, which Goethe had recently collected in print 'for the use of singers and composers'. (Cp. the Weimar-Sophie edition of Goethe's works 5, II, pp. 3 and 23.) They originally belonged to Goethe's operetta *Jery und Bätely* of 1788, in which the words are *Sie wandeln und stehn* instead of *gehn*.

No. 4. Der Jäger und sein Liebchen.

This lively, delicate duet was written to the words of a poem by Hoffmann von Fallersleben in the collection *Lieder und Romanzen* (1821), which never acquired the importance of the preceding verses.

In Hoffmann's version the words are:

verse 1 *heim ich komm von der Jagd.*
verse 4, page 23, line 2, bars 3 and 5 *heim du kommst von der Jagd.*

Op. 32. Songs and Melodies from the Verses of Aug. v. Platen and G. F. Daumer set to Music for Solo Voice with Pianoforte Accompaniment. Leipzig and Winterthur, J. Rieter-Biedermann. Published 1864.

The juxtaposition of the nine poems contained in this work gives one a clear insight into the life of the composer himself. He tries to resist the spell of a beautiful and alluring woman, but finally succumbs completely.

Georg Friedrich Daumer was born in Nuremberg in 1800. He was educated at Hegel's *Gymnasium*. He studied theology, and worked for a short time in his native town as a schoolmaster. Later he lived as a private gentleman in the Taunus, then in Frankfurt-am-Main, and finally in Würzburg, where he died in 1875. In his two collections, *Hafis* (see Op. 32, No. 2) and *Polydora* (see Op. 46, No. 1), Daumer showed himself a translator of the first rank. He was a favourite poet of Brahms, who turned to his works with special pleasure. Brahms set nearly sixty of Daumer's poems to music, and thus helped to spread far and wide the

reputation of the poet, who had scarcely been noticed by contemporary literary critics. Even in the rather dry original poems of Daumer, which unfortunately are noticeably different from his adaptations and free translations, Brahms saw the possibility of fanning the hidden spark of genius into a bright flame, and felt it his duty to thank the poet cordially. In order to express his feelings to Daumer, he sought to meet him personally. On the way from Nuremberg to Karlsruhe early in May 1872, he broke his journey at Würzburg. After some trouble he found the street and the house, and was considerably surprised when a little shrivelled old man was introduced to him as the German Hafis. Brahms, who in the course of conversation discovered that Daumer knew nothing of him and his songs, inquired jokingly after the many lovers of whom Daumer had painted such glowing portraits in his poems. The old man laughed quietly, and called from the adjoining room a little woman as old, as tiny, and as wrinkled as himself, of whom he said 'This is the only woman I have ever loved—my wife'.[1]

The best known of Daumer's poems made famous by Brahms's setting is the beautiful translation of the *Hafis* lines *Wie bist du, meine Königin* (the last number in Op. 32).

No. 1. Wie rafft' ich mich auf in der Nacht.

Brahms probably found the model for this noble song in Schubert's works. It recalls certain songs from the *Winterreise*, such as *Erstarrung*, which express a similar mood. What power there is in the gloomy movement of the bass motif at the beginning! How impressive the declamation of the words *mich fürder gezogen*! Added significance is given by Brahms to the pianoforte part. At the words *der Mühlbach rauschte* the bass reintroduces the opening phrase of the vocal part. The words *doch wallte nicht eine zurücke* return in bold

[1] Cp. Kalbeck's *Brahms Biographie*, ii, 136.

broad harmony. Then come the strongly marked pauses at *und blickte hinunter aufs neue*, giving an impression of hesitation and anxiety. The words *O wehe, wie hast du die Tage verbracht* are further intensified and made realistic by repetition. There are so many details more than worthy of comment that one cannot do justice to the song in words. One can only agree with the judgement of Frau von Herzogenberg, who in a letter to Brahms expressed her opinion in the one word 'marvellous'.

In Platen's poem, written on 14 December 1820, the words are in the sixth line from the end *ich blicke hinunter*. In later editions the verses are included in the section *Romanzen und Jugendlieder*.

No. 2. Nicht mehr zu dir zu gehen, beschloss ich.

This was the first of Daumer's poems set to music by Brahms. With this air, an entirely new field was opened to the musical lyric. It is not a song in the old sense of the word; it is rather a declamation hesitating between a recitatif and an aria. The strict musical uniformity of the line is here of no importance, the expression is everything. The beginning, with its rise to the sixth and drop to the tonic, then the uncertain declamation broken by pauses, the hesitation between musical line and realistic accent, with which a recitatif accompaniment in a resounding bass is closely combined, these are characteristics which are widely found in modern music, but which before Brahms's time had never taken artistic shape in song. If one were to examine details, the movement of the bass at the beginning, the harmonies, the austere conclusion with its descent into the bass, the interweaving of words and music, one would scarcely know where such analysis should begin or end. The composition has become widely known. Arthur Schnitzler gave it an important place in his comedy *Zwischenspiel* (1905).

Brahms took the poem from the work *Hafis*, a

collection of Persian poems with poetical additions of various nations and countries, by G. Fr. Daumer, Hamburg, 1846. The song is the first in the section 'From Moldavia'. Cp. also p. 31.

No. 3. Ich schleich umher.

A short song with a single climax, making the utmost use of the telling words. How finely expressed feeling is even in this short piece can be seen at the words *so manche Pein*, where the bass triplets lead up to the loud outcry, immediately followed by the strongly emphasized repetition with its swelling harmony (C sharp-D). It is in such passages that one sees the master, who lifts a poem in itself of considerable merit to a still higher sphere of art.

The poem, written on 30 June 1820, was later included by Platen in the collection *Romanzen und Jugendlieder*.

No. 4. Der Strom, der neben mir verrauschte.

A dramatic piece, full of fine harmony, evolved from the voice of nature, and yet beautifully turned in expression and in the combination of melody, sound, and rhythm. Particularly impressive in this short song is the tenfold repetition of the sad question *Wo ist*.

The poem, written by Platen in January 1821, belongs to the *Ghazal*[1] section. Line 3 in the poet's version runs *Wo ist die Rose* (instead of *Wie ist die Rose*).

No. 5. Wehe, so willst du mich wieder, hemmende Fessel.

A passionate emotional song, developing in a continuous strongly marked quaver rhythm, which rages above the melody in the bass as though no time were left for repose. In the few pauses the moving intermezzo carries the development unceasingly on. A comparison of the songs composed from fifty to thirty

[1] Already before the time of Brahms *Ghazals* were often set to music. The most famous example is Schubert's *Sei mir gegrüsst* with Rückert's words.

years earlier by Zelter, Mendelssohn, and Marschner shows the development which song composition underwent in that time.[1]

The poem, written on 14 July 1820, belongs, like Op. 32, Nos. 1 and 3, to the *Romanzen und Jugendlieder*.

No. 6. Du sprichst, dass ich mich täuschte.

The text of the song is almost identical with another of Platen's, *Du liebst mich nicht*, which Schubert set to music so incomparably (Op. 59, No. 1). In contrast to Schubert, Brahms did not adopt a dramatic form for Platen's poem. It is a cry rising from a deep grief rather than a quarrel between the singer and his beloved. So the melody flows on in simple measure without change of colour.

The poem was written on 24 August 1819.

No. 7. Bitteres zu sagen denkst du.

The heading *Con moto, espressivo ma grazioso* already gives some indication of the character of the song—the broad, peaceful, and expressive melodic line, with its many thirds, and the light charm which pervades the whole.

The poem is taken from the collection *Hafis* mentioned above under Op. 32, No. 2. Contrary to *Nicht mehr zu dir zu gehen beschloss ich*, the words here are a translation of a song of Hafis.

No. 8. So stehn wir, ich und meine Weide.

A song that arrests the attention by reason of its harmonies, especially at the end.

The text comes from the same source as Op. 32, No. 7. In the last two verses the words *Sie* and *Ich* are underlined by the poet.

No. 9. Wie bist du, meine Königin.

One of Brahms's most famous songs. Blithely rings out the melody with its ecstasy of love. The tones are

[1] For the sixth at the end cp. Op. 32, No. 9, *Wie bist du, meine Königin*.

almost orchestral. Even in the introduction one seems to hear the violins mingling with the silvery harmony of the harp. The whole is a wonderful combination of fragrance and beauty, symmetry and feeling. Like a solo violin the upper notes of the piano in the higher octaves soar above the vocal part (bars 16–24), and at the close the orchestra anticipates the motif of joy (*wonnevoll*) and repeats it immediately afterwards as though it could not express itself often enough in the song. The strophe is repeated with slight variations (*deinigen*). Then follows the middle part, which meditates on the preceding phrase, leads on in broad harmonies, and finally returns through harp-like arpeggios to the blithesome melody of the first verse. Here again Brahms follows every turn of the words. At *Todesqual* he changes the harmony at one stroke into another channel, and at the end sings his melody as blithely as before. A masterpiece in the use and arrangement of the simplest means in tone and expression.

Brahms has a noticeable preference for the use of the lower sixth at the end of his songs. As here at the word *wonnevoll* we find them in numbers 5 and 7 of the previous work, in *Meine Liebe ist grün*, Op. 63, No. 5, in Op. 63, Nos. 1, 3, 6, 7, in Op. 58, Nos. 5, 6, 7, 8, and many other songs.

Brahms originally composed *Wie bist du, meine Königin* in E major, and only set it a semitone lower at the instance of his friend, Jos. Gänsbacher, the Viennese singing-master and violoncellist. The text comes from the same source as Op. 32, No. 7; see also p. 31. At the last bar of the second line on page 2 the poet has *Rose Glanz*.

Op. 33. Romances from L. Tieck's Magelone for Solo Voice and Pianoforte. Dedicated to Julius Stockhausen. Leipzig and Winterthur, J. Rieter-Biedermann.

Tieck's *Wunderschöne Liebesgeschichte der schönen Magelone und des Grafen Peter aus der Provence* appeared

in 1797 in the second volume of *Volksmärchen* published by Peter Leberecht (a pseudonym for Tieck). The theme of the poem is the glorification of true love.

Brahms composed the first six Magelone songs in Hamburg, Nos. 1–4 in July 1861, Nos. 5 and 6 in May 1862. They were published in 1865 by Rieter-Biedermann with a dedication to Brahms's close friend, the *Meistersänger* Julius Stockhausen. The remaining numbers of the cycle (7–15) were first published in 1869. The title *Romances* was Brahms's and not the poet's.

> Noch einmal sattelt mir den Hippogryphen, ihr Musen,
> Zum Ritt ins alte romantische Land!

These famous introductory lines to Wieland's *Oberon* might serve as an appropriate comment on the Magelone songs. Tieck also, as a true Romantic, gazes longingly back to the distant spacious days of the old romantic Orient. Steeped in the twilight of the supernatural, the Magelone songs entangle us in a net of secret magic which could never be expressed in clear simple notes but lives in broken accents. Involuntarily one thinks of the wonderful significance of the words of Novalis:

> Romantisch ist, was auf angenehme Weise befremdet.

The Magelone songs are throughout the work of a true lyric poet. Nowhere does the poet intrude his personal want of sympathy and irony which so often disturb us in his work. Certainly now and again a slight lack of taste creeps in, due to Tieck's carelessness of extemporization. Thus one meets occasionally really poetical and moving passages followed by flat prose, or the thought becomes confused and sinks into a clumsy affectation, e. g. in No. 15:

> Dräuen gleich in dichten Scharen,
> Fordern gleich zum Wankelmut
> Sturm und Tod, setzt den Gefahren
> Lieb entgegen, treues Blut.

Fortunately the art of Brahms can cleverly gloss over such difficult passages. One need only compare the excellent musical declamation, which can disentangle a quatrain so unfortunately obscure.

The beauty of the songs does not suffer anything from these occasional slips, and Tieck's gifts are seen in other directions. The wealth of his fancy is permeated by a great warmth of feeling and the charm of skilful representation. The oriental nature of the source made it unlikely that the songs (except the beginning of No. 13) would gain real popularity. Yet German feeling is in many ways innately related to the romantic southern colouring.[1]

Particularly delightful little masterpieces of poetry are Nos. 3, 11, 13, and noticeably No. 9, which possesses in itself sufficient musical value to offer an uncommonly good basis for the composer.

In the editions of his poems of 1821 and 1841 Tieck collected the Magelone songs under the title *Des Jünglings Liebe*, from which No. 2 only is lacking. The headings which Tieck gives in the later edition of the poems are for No. 1 Encouragement, No. 3 Doubt, No. 4 Hope, No. 5 Happiness, No. 6 Anticipation, No. 7 Recollection, No. 8 Resolution, No. 9 Lullaby, No. 10 Despair, No. 11 Grief, No. 12 Parting, No. 13 Allurement, No. 14 Fresh Thoughts, No. 15 Fidelity.

In spite of its poetical and musical beauty this series of songs has not as a whole become so popular as Schubert's *Schöne Müllerin*, *Winterreise*, and *Schwanengesang*, and Schumann's *Myrthen*, *Dichterliebe*, and the song cycle to Eichendorff's words.

[1] Tieck often makes use of the popular form of poetry with the most happy results. His songs *Dicht von Felsen eingeschlossen*, *Im Windsgeräusch in stiller Nacht*, *Treu Lieb ist nimmer weit*, *Waldnacht*, *Jagdlust*, *Feldeinwärts flog ein Vögelein*, have been set to music many times, and have a place among the treasures of German drawing-room music of the first half of the nineteenth century. Other examples are to be found in my book *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, Cotta, 1902), p. 462.

Brahms's composition (Op. 33) contains no single simple song, but mainly broad lyrical compositions of great strength and tenderness. In these songs one recognizes the same breadth and depth as are found in the early pianoforte pieces, the sonatas in C, F sharp, and F, and the ballads Op. 10.

The form, with its main and subsidiary themes and the combination of several themes in one whole, shows the master hand. There is a youthful romanticism as affecting in the fiery Florestan pieces as in the fanciful elegiac Eusebius songs. The effect is profoundly moving both in its passionate and in its tender emotions.

The simple popular note, which is so common in Brahms's songs, is found only occasionally in this music. Instead an incomparable wealth of musical ideas is displayed. And how much that is new! Effects such as those in Nos. 3, 4, 6, 9, and 12 of the *Schöne Magelone* had never previously been attempted in this form in German song.

The songs themselves show a great variety, which is indeed inherent in their subject-matter. In spite of this, however, Brahms contrives to give them a certain unity of line. If we compared them with his great collections of songs, we should discover the fundamental identity of style in the Magelone songs. The music does not attempt individual effects, nor does it show the insinuating manner of many of Brahms's songs, but strives rather after a higher unity transcending the impression of the moment. It is, if one dare say so, clarified, and seeks to break away from the limitations imposed by the words to reach a purely musical value, a combination of tones significant to all mankind. This simplification, this subsuming of the individual parts, gives to this collection its special value and importance among the works of Brahms.

In the correspondence about the publication of these songs, Brahms expressed the opinion that they must speak for themselves, and that it was not necessary for

the singer to know where and in what way Tieck had arranged them. Many years later (in the winter of 1886) he expressed to me a contrary opinion. Shortly before the songs had been sung at a concert in Berlin 'with accompanying text by Tieck'. Against this rather poor and shortened version of the text the composer protested strongly, and told me he would like to introduce in a new edition a few words on the poems in order to convey to the singer and the player something of the mood in which he himself had composed the songs.

It is to be noticed that Brahms has composed no music for two of the songs of Tieck from the Magelone cycle:

> Süss ist's mit Gedanken gehn,
> Die uns zur Geliebten leiten

and

> Beglückt, wer vom Getümmel
> Der Welt sein Leben schliesst.

In the remainder of the songs Brahms's words frequently show considerable variations from the text of the first edition of 1797, mentioned above. For most of these Brahms is not to blame. He usually followed the version given by Tieck himself in the second edition of the Magelone. This appeared under the comprehensive title *Phantasus: Eine Sammlung von Märchen, Erzählungen, Schauspielen und Novellen, herausgegeben von Ludwig Tieck* (vol. i, Berlin, 1812). The few variations of text for which the composer himself is responsible are noted in the following pages in the songs in which they occur.

The young Count Peter is unhappy in the ancestral castle in Provence. He longs to travel in foreign lands. A wandering minstrel sings to him the first song:

No. 1. Keinen hat es noch gereut.

This is a piece which serves as an example of the majority of the Magelone songs. It is not really a song, but a developed scena, in which the rhythmic element is more apparent than is usual in Brahms's works.

After the first four bars of the piano, which resound like a trumpet-call to amorous adventure, there rings out the vocal recitative with its robust, knightly character.[1] Then in the pianoforte begins the impressionistic motif accompanying the hero's ride ♩ - ♪♩, which henceforth serves as an accompaniment throughout the song and gives to the whole piece a light chevaleresque character. Visions and changing scenes pass by as the hero rides onward. This is especially noticeable at the words *Berge und Auen, einsamer Wald* with the sequence repeated later, and in the tender retarded phrase at *wunderlich fliehen*. In contrast to these passages of rhythmic effect stands the cantilena *dann wählt er bescheiden das Fräulein* in the real Brahms style with its joy-filled bars, the effect of which is later still further heightened by its repetition a semitone higher. In spite of all the difference of the parts, the close linking of the verses gives unity to the whole. Thus, for example, the same air is used at the words *Berge und Auen* and *Ruhm streut ihm Rosen*, and this is recalled later at the words *sind Jahre verschwunden*.

The climax is reached at the end at the words *ein Lichtstrahl in der Dämmerung*. The waves of harmony sounding far away light up everything, and finally (at the repetition of the words) paint in incomparable fashion the spreading mystical darkness. Here, as in many other passages in the song cycle, the composer goes far beyond the poet.

Line 15 in Tieck's version reads:

Im jugendlich trunkenen Sinn.

Count Peter, in whose heart the song had awakened a joyful echo, receives the blessing of his father and rides forth.

'The sun had risen brightly, and the fresh dew bespangled

[1] The beginning shows a distant resemblance to Schumann's song *Gottes ist der Orient*, just as the melody at *erfreut ihn mit schöner Gestalt* and *höher und höher hinan* is reminiscent of *Schlafe in himmlischer Ruh* from *Stille Nacht, heilige Nacht*.

the meadow. Peter was in high spirits and spurred on his worthy steed so that it leaped forward eagerly. An old song was running in his brain and he sang it in a loud voice':

No. 2. Traun! Bogen und Pfeil sind gut für den Feind.

A defiant melody of archaistic type, which at first seems almost repellent. The vigorous introductory motif in crotchets runs through the whole song, which in form is more instrumental than vocal, and in many passages becomes almost orchestral. The whole is strong, challenging, and full of character. Sequences are not avoided. The predominance of the instrumental part causes Brahms here to rank the melody higher than the words. Hence many strange pronunciations creep in. This is specially noticeable in the stressing of the two syllables of the word *hilflos*. In such passages the composer counts on the aid of the singer. There are many delightful moments in the accompaniment, as for example, at the end, where the telling violin phrases seem to accentuate the mood of joy in battle.

Magelone, daughter of the King of Naples, makes a deep impression on the young Count, whom she has seen at a tournament.

'Towards evening, there sounded nearby a sweet music, and now he laid himself down in the fresh grass behind a bush, and wept and sighed. It seemed to him as though Heaven had opened, and shown him for the first time its beauty and delight; and yet this discovery made him so wretched; in the midst of his happiness he felt so utterly forlorn. The music flowed like a murmuring brook through the silent garden. . . . The music was now the only movement and the only living thing in Nature, and the tones crept so sweetly over the grass and through the tree tops, as though they sought the sleeping beloved, and yet would not wake her, as though they, like the weeping youth, trembled lest they should be perceived.

'Now the last accents sounded, and the tones sank like a fading light, and the trees rustled again, and Peter came to himself, and found that his cheeks were wet with tears. The fountains plashed louder, making their cheerful music heard from the

most distant parts of the garden. Peter felt sad at heart, and knew not why. Softly he sang the following song':

No. 3. Sind es Schmerzen, sind es Freuden.

The broad opening passage is almost like an orchestral introduction; the swelling cantilena of the two clarinets over the arpeggios of the harp and the pizzicato of the basses hovers yearningly, persists above the crashing six-four chord, begins anew, rises to a passionate ecstasy, and sinks again on a note of wistful hope. This introduction portrays the romantically declared passion and joy of young love, with which the song begins. The abundance of sixths gives a tender and transcendental effect. The melody rises by transposition, develops into a magnificent final cantilena, and repeats itself symmetrically in air and accompaniment. Suddenly dreams give way to reality (*Ach und fällt die Träne nieder*). The motif slows down, sobs and sighs break in, minor and major interchange, the old melody becomes prominent mostly in the minor key, there is care and strife, anxiety and hope, which finds no rest, no peace, and yet cannot renounce its love. Then of a sudden the music and the mood change, *Ohne Verschulden soll ich erdulden.* Strong, almost opera-like motifs are introduced. The accompaniment returns to support and emphasize until at the words *O hört mich* a burning awareness of love bursts forth, powerful in its passionate expression, pressing on with the accompaniment, pausing suddenly at the oath, to end finally in complete surrender. A piece of realistic living music which gives the song the force of a dramatic scena. Slight resemblances may be found to Schubert (in *Ganymed* at the words *du*, *Liebe*, *den heiligen Schwur*), also distinctly to Wagner's *Tristan* (at *bleib ich ihr ferne*, *sterb ich gerne*); and after the Italian mordent (rising from below) the composer also throws a greeting to Schumann at *Hoffnung*.[1] But the whole is a completely

[1] The double grace notes at *Hoffnung* and *dunkles Grab* are not in the original composition, and were only inserted later at the written request of

independent work of the purest Brahms, delightful in its strength and its warmth of feeling.

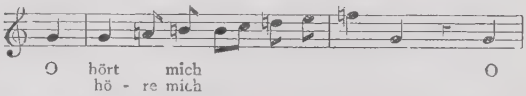
The duenna of the beautiful Magelone receives from Peter a valuable ring.

'In it was set a small roll of parchment on which were the words that Peter in the depths of his unhappiness had written down, and which now in the ecstasy of his joy he had given to the duenna in the hope that his princess would read them.'

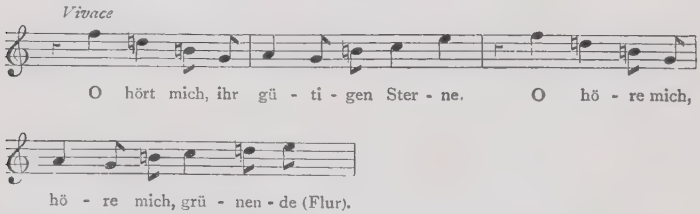
No. 4. Liebe kam aus fernen Landen.

This pleasant hymn-like tune, breathing as it does an atmosphere of modesty and purity, grips us right from the beginning. The melody is first set out in the tenor of the accompaniment. In the fourth bar there is an imitative passage in the left hand of the pianoforte part. At the words *Schlang mich ein mit süssen Banden*

the composer (6 February 1894 and 9 April 1895). In both versions it is notable that at the beginning of the *vivace* at the words *O hört mich, ihr gütigen Sterne* the melody originally stood thus:



In the first letter Brahms had asked the publisher, at the request of a friend, to alter the composition as follows:



Later, however, he regretted this, and on 4 April 1895 he asked the publisher to replace the original version. (Cp. *Johannes Brahms' Briefwechsel*, vol. xiv, edited by Wilhelm Altmann, Brahms-Gesellschaft, 1920, pp. 411, 415.)

Before Brahms, Carl Maria von Weber had set the same words to music in 1813. This was a composition of little importance, quite unsuited to the style of the poem.

In the middle passage the poet's version is

Leben ist dunkeles Grab.

there is first a hovering accompaniment which seems to hold the song in a warm soft embrace. On its repetition, however, the melody returns to a characteristic caressing, already typified in the third bar of the vocal part:

This theme is later used with other words of the poem, and is particularly impressive.

The middle passage *poco vivace* (*Alle meine Wünsche flogen*) is very delightful. Here the pianoforte part at first gradually gains importance, and the vocal part moving with it becomes more ornate at each repetition. At *Ach, wer löst nun meine Ketten* deep impressive chords sound over a restless bass with crude and violent dissonances at *will mich retten*. But all appears less harsh when framed in the gentle melody at the words *alle meine Wünsche flogen* and *darf ich in den Spiegel schauen*.

At the end the original melody returns with the accompaniment still more significant.

In verse 2 the poet's version is

Da begonn ich Schmerz zu fühlen.

An exchange of love-letters follows through the mediation of Magelone's duenna. His first ring she wears on a cord round her neck. Joyfully he sends her a second with the message 'Tell her of the feelings of my heart; say that I must pine away with longing if I cannot see her soon. I love her with a love of which no other heart is capable. Give her this ring, and beg her to wear it and think of me.' The ring again held a small roll of parchment, and Magelone read *Willst du des Armen* &c.[1]

No. 5. So willst du des Armen dich gnädig erbarmen. Brahms prefaces Tieck's first line *Willst du des Armen* with the word *So*. Thus the question is put with glad

[1] In his *Gedichte* Tieck gave the title 'Happiness' to the song.

confidence, giving to the song the cheerful lilt of a heart overflowing with happiness. How beautiful the melody sounds above the rippling triplets and the counter-movement of the bass. How blissfully and inwardly exulting it rises to the octave above the key-note, following the affecting harmonies of the first exclamation *so ist es kein Traum*. The original ecstasy of joy is succeeded at the words *Tief lag ich in bangen Gemäuern gefangen*[1] by reflection, self-examination, questioning, and certitude. The melody changes into the minor, and from a halting anxious accompaniment there rise memories and hopes. At the pedal-point-like E flat the light breaks in, and the long-continued modulation and the repetition of the words *mein schüchtern Gesicht* give us a clear insight into the nature and being of the lover. And now motif and form change again, enriched and raised in tone (the triumphant high G), leading back to a repetition of the first part.

Overjoyed at the answer of the duenna that the beautiful Magelone would speak with him next evening, Peter, to soothe himself, took his lute and sang

No. 6. Wie soll ich die Freude, die Wonne denn tragen.

The ringing joyous quaver motif, which is enhanced by the restless accompaniment in triplets, is of a purely instrumental character. This is particularly emphasized by the orchestral-like figure in the bass in the fifth bar, with a characteristic trill on the second crotchet giving a 'cello solo effect. It appears again at the words *und wenn nun die Stunden der Liebe verschwunden*. After the falling sequences at *und weiter ein lustleeres Leben zu ziehn*, where with the words *nirgend dem Ufer noch Blumen erblühn* the triplets cease and all seems to stop, comes the close with the following middle passage

There is a distant resemblance here to the well-known passage from the *Feldeinsamkeit*: *Mir ist als ob ich längst gestorben bin*. The close of our song also suggests Schubert's *Ganymed* (*Allmächtiger Vater*).

poco sostenuto, *schlage*, *sehnsüchtige Gewalt*, an incomparably beautiful passage, whose harmony suggests the influence of Wagner's *Tristan* and *Rheingold*. A similar rhythmic scheme may be found in the middle movement of Brahms's ballad Op. 10, No. 4. The music grows in richness and spirituality throughout the song, becoming almost ethereal at *wie Lautenton vorüberhallt* and *wandelst bald aus Morgen Heut*. Still higher rises the song at the *poco animato*, *darf mich doch nicht elend achten*, whose typically romantic character is still further increased by the hurrying triplets (as in the beginning) and the rich modulation of the accompaniment.

In contrast to this middle passage is the lively ending, beginning with a pedal note *vivace ma non troppo*, which as it develops harks back at last to the opening. No fewer than six times does Brahms repeat the words *Liebe und Leben*, as though he were unwilling to let the words and music die away. In the accompaniment occurs again the sixth so strongly expressed at the words *ach wie bald*, this time, however, inverted.

In line 10 the poet's version is *mehr Blumen entblühn* and in line 20 *mich kaum mehr bewusst*.

Peter now gave his beloved the third ring, which was the costliest of them all, and kissed her lily-white hand. She was deeply moved at his fidelity. She rose up and brought a heavy golden chain which she hung round his neck, saying 'Herewith I recognize thee as mine, and me as thine. Take this keepsake, and wear it as long as your love for me lasts.' Then she took the astonished Peter in her arms, and kissed him full on the mouth, and he returned her kiss and pressed her to his heart.

They had to part, and Peter hastened immediately to his room feeling as though he must tell his great good fortune to his weapons and his lute. He was happier than he had ever been before. He strode up and down, twanging the strings of his lute, and kissed

the instrument and wept for joy. Then he sang with ardour:

No. 7. War es dir, dem diese Lippen bebten.

For this song Brahms has used a novel and individual mode of expression. Peculiarities of Eastern music are revived, such as the long sustained five-bar rhythm, the abundance of the pedal notes and the *bassi ostinati*, which remind one of the stereotyped accompaniments of strange peoples. Seldom in Brahms's vocal works is there an exact repetition of twelve full bars (as here at *Blick und Lächeln*); seldom either does one find a not quite correct declamation as at *blickte Sehnsucht*, where the principal word falls on a low note.

The passage *alle Sinne nach den Lippen strebten* offers in both text and melody an anticipation of the songs to Daumer's words, Op. 57.

Yet danger threatens the happiness of love. The King wishes his daughter to marry another. Now the pair resolve to leave Naples together in secret.

'Peter bade farewell to his room, to the surroundings of the town, where he had so often wandered in blissful ecstasy, and which were to him witnesses of his happy love. He was deeply moved when he saw lying on the table his faithful lute, which so often under his fingers had expressed the feelings of his heart, which had been to him a friend who shared his dearest secrets. He took it once again and sang':

No. 8. Wir müssen uns trennen, geliebtes Saitenspiel.

A sad melody, in whose accompaniment, with its syncopated bass, anxiety and care lie heavy. After the introduction the piano breaks into harp-like tones, as though to clothe the vocal part with draperies. Then the music changes to new scenes at *ich ziehe zum Streite*. We hear hunting-calls, while sharp cries and voices accompany the song with its quick realistic rhythm. The *allegro* is again in the same style as the first two Magelone songs, so also is the melody at *ich*

werfe mich rasch in die Wogen. The ending is as strong and compelling as the yearning tones of the *andante* with a *pp* accompaniment. The declamation is in many places somewhat free, as for example at *Zeit ist es.*

In the poet's version line 9 from the end reads *Zu schützen die Freuden, mein köstliches Gut*, and three lines from the end *eil deine Flügel* instead of *spann' die Flügel.*

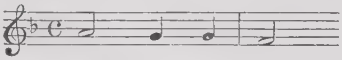
But Magelone, according to the King's command, must marry another. In order to escape this unhappy fate, she resolves to flee with Count Peter. During the flight, the maiden is tired. He lays her down under the shade of a leafy tree and sings

No. 9. Ruhe, Süssliebchen.

The syncopations, which elsewhere so often express restless passion, here as in the song *Guten Abend, gute Nacht*[1] suggest the idea of blissful peace. At the same time they portray the secret stillness of the night, with its mysterious undercurrent of sound. This effect is given at the beginning by a descending phrase in the right hand of the accompaniment, which is repeated as many as eight times, always in the same rhythm. Later follows a series of repetitions, the whole forming a compellingly tender long-drawn-out melody. Subsequently the introductory motif of the pianoforte is repeated in the vocal part, and later at *Ewig bin ich dein* a paean of happiness pours forth from words, melody, and accompaniment. The middle part is introduced by quicker phrases in the right hand of the pianoforte part, followed by chords mounting higher and higher. At the climax *schliess, Liebchen, dein Auge zu* we meet again in the melodic line the sixths, so beloved by Brahms, which we find later in the song *Wie bist du, meine Königin* (*wonnevoll*) and so often elsewhere.

[1] The original MS. of which (preserved in the archives of the music-publishing firm, Simrock of Berlin) is written on the back of the conclusion of this song.

The melody of the lively middle part *murmelt fort, ihr Melodien* is a thematic development from the main motif *ruhe, Süssliebchen*. The accompaniment bears the song on to a broad cantilena, tentatively at first and then decisively at *sprechen in den Melodien*.[1] At the noble transition to the main key (*durch den flüsternden Hain*) Brahms momentarily forgets the tempo direction *ruhiger*. Tender and affecting comes the end, *zum Schlummer dich ein*, where the master recalls one of the oldest German lullabies, Johann Friedrich Reichardt's *Schlaf, Kindchen, schlaf*.



The ending fades away into twilight and peace.

At the end of the first verse the composer altered Tieck's version *Leiser rauschet der Hain* into *rauscht*.

This poem has always proved particularly attractive to composers. Apart from Brahms, it has been set to music forty times, among others by Ludwig Spohr (Op. 72), Franz Lachner (Op. 35), Robert Franz (Op. 1), and Wilhelm Berger (Op. 8).

Then follow wonderful adventures. A raven steals the three rings from Peter, and drops them in the sea. Peter follows it, but all in vain. He bursts into lamentations on the desolate sea.

'He now gave up all hope, and prepared to die. The moon shone down from Heaven, and filled the air with its shimmering light. All was silent. Only the waves sighed and rippled, and the birds fluttered round him with strange cries. The starry vault of heaven was reflected in the moving waters. Peter threw himself down and sang with a loud voice':

No. 10. So tönet denn, schäumende Wellen.

The poem portrays a raging storm. Brahms sets it in brief dramatic form, and beneath the outward form

[1] Here, and in the preceding bars of the pianoforte part, the composer seems influenced, perhaps unconsciously, by Schumann's *Nussbaum*.

play the human emotions of defiance and passion. The very first bars of the vocal part, in a rising figure, suggest excitement and anger. The melody rings forth, but the enunciation is broken, as though in sympathetic passion. All rages and storms, fiercely resistant, against a background of bass syncopations, defiant triplets, and bubbling, foaming semiquavers. Similarly at the rather feeble words

> mag Unglück doch laut um mich bellen,
> erbost sein das grausame Meer

the rushing triplets of the accompaniment seem to fling themselves against Fate. In the middle part *nicht klag ich und mag ich nun scheitern* the picture changes. The triplets glide smoothly up and down, interspersed with sighs, chromatically portrayed, and sadness and melancholy prevail. The one moment of repose in the passionate madness of the whole song is at the words *nie mehr erheitern, den Stern meiner Liebe zu sehen.* All the three verses of the song end in the same way.

In the poet's version the beginning reads *So tönet dann.*

In the meantime, the beautiful Magelone awakes, and after wandering many days comes to a hut in a quiet friendly meadow.

'She went to the hut, where she met an old shepherd who had settled here with his wife, and, far from the world of men, tended his lambs and tilled his little field. She spoke to him, and begged shelter and help in her misfortune. He gladly took her in, and she willingly undertook the services which she could perform. But she told her host nothing of her story. It often happened that they could help unfortunates who had been shipwrecked on the neighbouring coast, and then Magelone showed herself particularly helpful and kind. When the old people went out she minded the house, and often sang, sitting alone at the door with her spinning-wheel.'

No. 11. Wie schnell verschwindet so Licht als Glanz.

The only song which the fair Magelone herself sings. The composition, the harmony of which invites search-

ing analysis, shows a distinct resemblance to Schubert's famous *ich unglückseliger Atlas* from the *Schwanengesang*. In the course of the song one is frequently reminded of Schubert, as for example of the passage *Ach, Bächlein, liebes Bächlein* in *Der Neugierige*. Important, particularly as regards harmony (the pedal notes!), is the form of the second verse *es schwimmt die Welle des Lebens*. At the following verse *so schwimmt die Liebe* the accompaniment takes on a wave-like form. Soon afterwards, at the words *doch wir erwachen zu tiefer Qual*, it returns in thought to the despair of the former songs, and the affecting ending *wo um uns Nacht* is imbued with this mood. With a final touch reminiscent of Schubert, the song closes.

Peter has been taken prisoner by the Turks, and as a slave has been given the duty of tending the Sultan's garden. Often he wandered lonely among the sweet-smelling flowers of the garden, and thought of his beloved Magelone. Often, in the evening, he took his harp and sang:

No. 12. Muss es eine Trennung geben.

Over the quietly gliding accompaniment stands the rich, moving melody. All is governed by the rise and fall of the song itself—the restrained pianoforte part, which never takes the lead but only accompanies and supports, the rise of the melody to the dominant in the fourth bar, and the return to the major ending. The raising of the melody by a tone and the sweetly painful return to the main key need hardly be noted. The ritornello of the piano (after *so bitter nicht*) takes up the last motif in the style of Schubert, and bears it on to the middle part *gibt es denn kein wahres Lieben*. This is in the minor key with harmonies in the earlier manner, but more subdued; it falls away in bitter tones. The accompaniment follows with its own peculiar cadences. As the word *ungeliebt* is sung, the piano returns softly to the original theme, and leads on imme-

diately to a repetition of the whole of the first melody, which now takes on new accents of grief and woe. A magnificent ending, hovering between major and minor and breaking forth into broad harmonies, closes the celebrated song.

The poet's version, seven lines from the end, reads *Muss denn Schmerz und Trauer sein*, and at the end *Heimlich stirbt das Herz mir ab.*

But the Sultan has a beautiful daughter, named Sulima. She sees and loves the grief-stricken youth, who believes that Magelone is dead, and she promises to flee with him. On a certain night she is to give him a signal with her lute and a short song, when he will come and take her away. But in a dream Peter sees the vision of Magelone. His whole heart goes out to her again. Only to her will he belong, only to her would he flee. Bravely he steps into a little boat, and looses it from the shore, and he takes the oars and rows out to sea.

'Then there sounded in the garden a harp, and a lovely voice sang to it':

No. 13. Geliebter, wo zaudert dein irrender Fuss.

This song is distinct in character from the others. It has a foreign tone throughout, proper to the oriental Sulima. The same rhythm runs through every verse, with a halting beat, thudding dully onwards. The maiden expresses herself in anxious melody, full of passionate waiting and longing. At the third line *ach kennst du das Schmachten*, and at the end *horch, wollüstig Klingen*, the pedal notes of the accompaniment are particularly strong. This *wollüstig Klingen* in the last verse is only indicated, but nevertheless a certain oppression of mood comes through. Brahms, who usually so readily found different forms of expression for the different verses of a poem, has here in general kept to the one form.

This song and the last but one alone bear Tieck's original titles. In regard to this, Brahms wrote to the

publisher on 17 June 1869 'In *Sulima* and *Verzweiflung* I wish the titles to be kept'.

The song from the bank grew fainter. Peter could no longer see the trees on the shore. It was as though the music had tried to follow him over the sea, and finally, weak and beaten, could go no farther, and returned to the shore whence it came. Now the song sounded only like the soft sighing of the wind, and now the last sound faded away, and only the rippling of the waves and the beat of the oars broke the lonely silence. As the song died away Peter took courage again. He let the little ship drive before the wind, and sat down and sang

No. 14. Wie froh und frisch mein Sinn sich hebt.

The very first bars of the pianoforte show Brahms's characteristic style. They start on the sixth note of the scale, which is followed by the dominant chord of the dominant key of the scale, that is to say, not G major but D major.

The composition is inspired throughout with the hot breath of passion. The accompaniment is brilliant from the opening bars of the song, and in the interlude are full-toned chords and rippling harp-like tones. The middle passages are swept away in the passionate flood like a dream of romantic ecstasy. At the words *die Sterne spiegeln sich im Meer*, with the glittering triplet accompaniment and the beautiful counterpart of the right hand, and at *in lieber dämmernder Ferne* it is almost Schubert in its voluptuous form. How finely is every detail felt! How realistic is the modulation at *ich rannte taumelnd hin und her*, and with what tenderness is the beloved depicted (*Sie mit sanftem Auge*).

In the seventh line from the end the poet has *doch rufen einheimische Lieder*.

After much wandering Peter finds his beloved again in the shepherd's hut.

'He was beside himself with astonishment. He embraced his new-found love. Then they told each other their adventures, and wept and kissed so that one could scarcely tell whether they sobbed so heartbrokenly for grief or overwhelming joy. Thus the day passed. Then Peter rode with Magelone to his parents. They were married, and great joy reigned. The King of Naples also became reconciled to his son-in-law, and was well pleased with the wedding. At the place where Peter had found his Magelone again, he built a magnificent summer palace, which was left to the care of the shepherd, whom he had rewarded handsomely. Before the palace he and his young wife planted a tree. Then they sang the following song, which they sang again in the same place every Spring':

No. 15. Treue Liebe dauert lange.

The song opens with a suggestion of Schumann's *Davidsbündler* and the folk-song *Morgenrot*. These bars recur many times in the song, and at the end in the melody *errungen*, *bezwungen*. A rippling tempo and warmth of tone are present throughout. The song is easily overlooked, but it shows, on detailed analysis, the real creative strength of Brahms, as for example at the word *draussen*,[1] where the modulation follows the text with great force of expression, or at the harmonically important *Sturm und Tod*, and the return in the following piano ritornello (a few bars before *und wie Nebel stürzt zurücke*). This melody is almost identical with that of the beginning, only it appears not in 4/4, but in 3/4 time. Later, at the *lebhaft* ¢ *errungen*, *bezwungen*, come new fresh colours, and the mood of chivalry breaks through. Shortly before the end Brahms returns to the original *Treue Liebe dauert lange*, thus rounding off the song. The intimate, almost folksong-like ending has, rather strangely, no afterpiece. It is closely bound up with the beginning of the first Magelone song *Keinen hat es noch gereut* and thus completes the series in a particularly happy way.

[1] *Sic* [? Dräuen].—Trans.

Op. 43. Four Songs for Solo Voice with Pianoforte Accompaniment. Leipzig and Winterthur, J. Rieter-Biedermann. Published 1868.

Nos. 1 and 2 of this work are among the finest and most often performed of Brahms's songs.

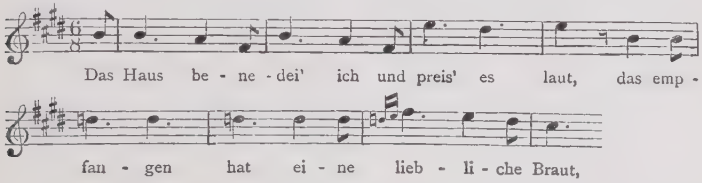
No. 1. Von ewiger Liebe (Dunkel, wie dunkel).

A nocturne, beginning in a heavy and impressive manner. In the gloomy B minor bass there whispers a melody full of longing and questioning, which is taken up by the voice, repeated, and developed. Gradually the theme develops life and breadth, echoing the pianoforte motifs (*nirgend noch Licht*), but always with a difference. The repetition ends on the fifth (*mancherlei*) as if to show how full is the heart of the youth. And now his song rings out passionately (note the lively triplets). The music, for which, strangely enough, no acceleration of tempo is marked, acquires a Slavonic nature, with its accentuation of the second crotchet, with its twice-repeated rise to the C sharp, supported by the bass, and its hollow fifths (bars 2 and 4). The piece has a natural strength, which becomes gradually more noticeable from the variants (*Scheide mit Regen*) to the end.[1] The pianoforte portrays the thoughts of the slow hesitating youth in a passionate melody (triplets against quavers), leading on gradually to softer, gentler tones, as though the sight of the maiden were already driving away care and sorrow. The soft, warm B major harmonies merge as in a tender embrace round the sustained F sharp as the maiden begins. And now, confident and gay, rings out his song of fidelity and love, beginning softly, but increasing steadily in clarity and decision. Upon the billowing motif, symbolic of inviolable fidelity, the accompaniment gradually is built up, swelling into strong dissonances (cp. *Ziemlich langsam*, 6/8 time, bar 15 '*fester*') and then at the pedal

[1] Purely on account of the rhyme, Wenzig closes the speech of the youth with *vereiniget sind*; it should obviously be *vereiniget waren*.

note F sharp (bar 18) fading away. The repetition varies, ever gaining in power towards the end. The rhythm alters, the 3/4 and 6/8 times change place at the division (*unsere Liebe* the second time), and the maiden sings forth her *ewig* to the whole world.

In a score belonging to the Hamburg Women's Choir, conducted by Brahms, Kalbeck[1] found the following melody which Brahms wrote for a bridal chorus with soprano solo in 1858:



This piece is identical in almost every particular with bars 23—16 from the end of this song. That the same theme can be used for a merry wedding chorus and for an intensely serious song is fresh proof of the versatility of the music.

Joseph Wenzig, a worthy pedagogue, whose translations were the source of many of Brahms's most beautiful songs, was a Czech patriot and one of the founders of the national movement in Bohemia. The work of this poet, who was born in 1807 and died in 1876, was entirely in the service of his native town Prag. Brahms took a whole series of texts from Wenzig's collections, *Slawische Volkslieder* (Halle, 1830) and *Westslawischer Märchenschatz* (Leipzig, 1857), but this song does not occur in these works.

No. 2. Die Mainacht.

In the *Mainacht*, written in 1866, the two North Germans, Hölty and Brahms, have artistically portrayed a portion of their own life experience. In both of them, beneath their appreciation of Nature and earthly happiness, there flows a gentle undercurrent of sadness and

[1] *Biographie*, vol. ii, p. 376.

melancholy, a secret introspection, a tendency to dreams and phantasies which leads their artistic vision far from the happiness of the present.[1] Hölty's Asclepiadic ode was accepted by Brahms without reservation. The poet and the composer met in complete harmony of feeling and of form, of outlook and of creative idea. Hölty and Brahms begin with veiled glamour, with romantic magic, dreamy and fanciful. The musician opens with an introduction dwelling through four bars on the dominant B flat and suggesting the tender mood with his six-four chord (bars 1 and 2). The melody conforms to every movement of the poem, penetrating the very words, and adding to their power. A picture of grief and of peace, formed in simple blending of harmonies. As though the moon were hiding herself behind the clouds, the harmony is overshadowed, flowing gently from B flat major to A flat minor (note the retardation at *Nachtigall*). The chords become sombre and shadowed. They veil the melody, and cloak it in grief-laden minor harmonies, from which a new nature-picture rises (*Überhüllet von Laub*). The hovering thirds in the upper soprano glide softly on like silver threads, and an air begins which floods the whole magic of the landscape with light and melody. Among these tender tones fall harsh discords (before *aber ich wende mich*). They shatter the dreams, and bring back the world of grief and pain. The picture changes suddenly. Heavy accents sound like sighs above the rising bass theme: the vocal part declaims. Its realism transcends even that of the poem itself. One sees the return, one feels the gloomy resignation which turns away from dreams, the death of all hope. The music changes to a sorrow-laden minor (*suche dunklere Schatten*), supporting the melody in light clinging accents. With unrelieved sadness it passes on over the words *Und die einsame Träne rinnt.* The crescendo line, sharply characterized by pauses in the

[1] On Hölty cp. p. 23 above.

accompaniment, reaching to E sharp and then descending and resting on the fifth, seems to drown every feeling of happiness in a sea of sorrow. Softly comes the ending, lingering on the chord of the seventh and leading on to the repetition (*Wann, o lächelndes Bild*), in which the restless movement still retains a suggestion of the upheaval. At the word *bebt* melody and accompaniment merge together in broad harmony. The sequence is now broken by pauses, the line is taken up again at the moving repetition of the word *heisser*, only to break off with a mighty sweep and to die away in a final assertion at the word *Wang*. With soft chords the pianoforte brings the piece to a close in sadness, misery, and grief. The whole is an astounding work in its combination of power and tenderness.

The higher setting of the songs Op. 43, Nos. 1 and 2, originally written for a low voice, was published in 1876. Brahms originally wrote on the manuscript of the *Mainacht* the direction 'adagio', but he later changed this to 'very slowly and expressively'.

Brahms felt himself deeply drawn in sympathy with the works and character of Hölty, who had also been one of the favourite poets of Schubert. This affinity of two introspective minds, the poet, long since dead but still living in his verses, and his fellow countryman Brahms, has scarcely found more beautiful and more artistic expression than in the songs *Mainacht* and *An die Nachtigall.*

Hölty's ode, written in May 1774, was first published in the Göttingen *Musenalmanach* of 1775. The editor, Johann Heinrich Voss, whose collection of Hölty's poems of 1804 Brahms used, considerably altered Hölty's verse (cp. Op. 19, No. 1; Op. 46, Nos. 3 and 4; Op. 49, No. 2; Op. 71, No. 5 (*Minnelied*)). In Hölty's original, the beginning reads

Wenn der silberne Mond

and later

über den Rasen geusst.

The second verse of the poem—

Selig preis ich dich dann, flötende Nachtigall,
Weil dein Weibchen mit dir wohnet in einem Nest,
Ihrem singenden Gatten
Tausend trauliche Küsse gibt—

was not used by Brahms.

No. 3. Ich schell mein Horn ins Jammertal.

Whoever wishes to study Brahms's knowledge of old literature and his familiarity with the art of the old masters need only examine the song *Ich schell mein Horn ins Jammertal*, which is entirely in the style of the *a capella* period. The very beginning, with the full bar on the word *ich*, which is characteristic of the folk-song methods, harks back to sixteenth-century models. Later, the whole harmonization, which contains no chord of the seventh, and whose final chords contain no third, reflects, throughout, the style of the old masters. The melody, very expressive and deeply moving in its simplicity, is supported by an accompaniment of resplendent trumpet notes. It is composed in a phrase of eleven bars (six and five bars), which are repeated no less than three times. Before the last repetition an eleven-bar interlude is inserted at the words *Ein edel Tier*. The range of the melody from the beginning to the end is limited, in the interlude to a fourth, otherwise only to a sixth.

Following the customary notation of earlier centuries, Brahms wrote the melody in minims. Subsequently, in conversation with me concerning the song in 1884, he regretted that he had not chosen crotchets.

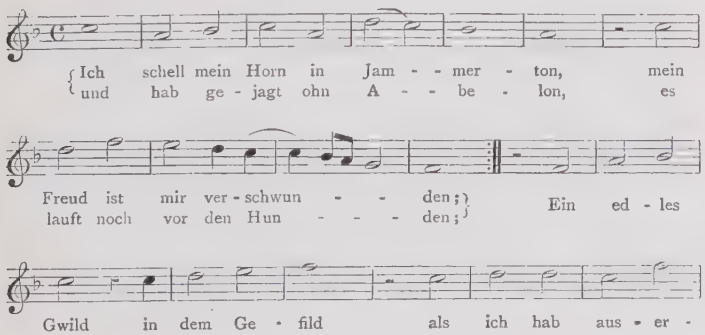
Directly before this composition, Brahms had written the same melody for four parts. He wrote to his publisher, Rieter of Winterthur, on 9 August 1868 that he had written the solo song 'after No. 1 of the male-voice choirs, Op. 41', and it must be 'definitely pointed out to the public'. (Cp. *Brahms-Briefwechsel*, vol. xiv, p. 160, edited by Wilh. Altmann.)

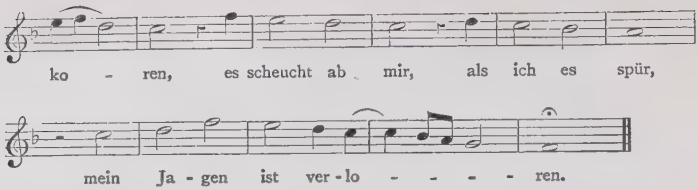
In explanation of the old song, we find in A. F. C. Vilmar's *Handbüchlein für Freunde des deutschen Volksliedes*, third edition, edited by O. Böckel, p. 194:

'Duke Ulrich of Württemberg, who as a mighty hunter and friend of music perhaps wrote the song himself, was betrothed as a child to Sabina of Bavaria, a niece of the Emperor Maximilian. The ardent youth was in love with the Countess Elizabeth of Brandenburg, but for political reasons could not rid himself of the ties which bound him to the scarcely beautiful or lovable Bavarian princess. He, or whoever wrote the song in his name, concluded it in allegorical form. He likened Elizabeth to a noble animal which he might not hunt. He must be content with the common hare, which any one could catch with ease! The wedding with Sabina was celebrated in 1511 with great splendour. It was, inevitably, unhappy. The Duchess complained of the grievous ill-treatment which she had to suffer at the hands of her husband.'

In the first verse the word *schell* means 'cause to sound'. Towards the end of the verse, instead of *das schied von mir* we have in the original version of 1519 *es scheucht ab mir* ('runs shyly from me'). In the third verse the original words were *Jägers Bann*, i. e. the enclosed hunting lands. The word *Hasenfleisch* refers in a very unflattering manner to the entire lack of charm in the appearance of the Bavarian princess.

The original melody, also written in 1519, and first noted, with the words, by Arnt von Aich, runs:





No. 4. Das Lied vom Herrn von Falkenstein.

The *Lied vom Herrn von Falkenstein* opens in a strongly marked ballad style. With a few characteristic strokes, in the usual folk-song manner, the knight is portrayed. The accompaniment is in unison with the melody, thus emphasizing every movement and change of tone. We realize from the broad intervals, from the heavy descent from the octave through the fifth to the keynote (bar 2), the octave leap (bars 3 and 4), and the many descending fifths, that it is a rough, weather-beaten fellow whom the song celebrates. But when it sings of the maid, the melody changes to gentle seconds, to tender gradations and warm shades. Any one wishing to study Brahms's technique, especially his style of melodic development, will find here notable and easily understood examples. The interlude, built up on the C note of the bass, recalls the beginning, but leads directly on to the repetition. Now the complementary notes of the pianoforte ring out noisily, as though the fiery steed was impatient to be away. Then, at the words *um aller Jungfrauen* follows the quick change to the tender and soft 'womanly' tones. Swelling harmonies form the accompaniment, until the rough interlude returns. The bass remains the same in the fourth verse, but a few complementary chords are introduced in the accompaniment, and the melody is more taut. It is firm and insistent, but also tender and sad, when the maiden sings of *Trauern*. The ritornello again intervenes, showing the hard unbending knight. In the fifth and sixth verses, a new theme is introduced and gradually developed in full

harmony. There is something confident and steadfast in this close-knit melodic movement, something supplicating and at the same time emancipating, which rings out in the final tones. The next verses are a direct development of the previous ones. The cycle completes itself without the introduction of any special variants. As in a folk-song, the same melody treats of supplication and suspense, of hope and fulfilment.

The text belongs to the songs which the young student Goethe learnt from his mother's lips in Strassburg in 1771, and sent to Herder. The latter included the poem in the first volume of his *Volkslieder* (1778), with the note 'By oral tradition; an admirable song both as a whole and in detail'. (It had been previously printed by Matthias Claudius, to whom Herder had probably sent it in manuscript.) From Herder's *Volkslieder*, the song was included in 1805 in *Des Knaben Wunderhorn*, which was the source used by Brahms. He appears, however, to have taken the first two verses from the collection by Uhland, *Alte hoch- und niederdeutsche Volkslieder* (1844). They are recorded there in the Low German version.[1]

Already in his younger days, Brahms had been interested in the verses of the Herr von Falkenstein. At the age of 24, during his walks in the neighbourhood of Detmold, he used to declaim the poem, until one day he set it to music.

Op. 46. Four Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published in October 1868.

No. 1. Die Kränze.

Brahms composed the song in the spring of 1864. The motive (two quavers) of the accompaniment, portraying the falling tears, is particularly noteworthy. He found Daumer's poem under the title *Antike Musen:*

[1] The song had appeared in Dutch (with music) as early as 1539, and by 1543 was so well known in Germany that we read in the Stralsund chronicle for this year 'When he should have played "Christ our Saviour", he [the organist] played "I saw the Herr von Falkenstein riding out of his castle"'.

Hellas as No. 27 in the work *Polydora, ein weltpoetisches Liederbuch* (Frankfurt-am-Main, 1855). As the poet says in his preface, the *Antike Musen* must be regarded as an attempt to make the German nation more familiar with the classical poetry of the ancient Greeks and Romans than it had been up to that time.

In *Polydora* there are fifty-nine poems from *Hellas*, followed by thirty-one from Rome, then *Völkerstimmen in bunter Reihe* (including Chinese, Madagascan, Indian, Malayan, Persian, Ancient Egyptian, Hebrew, Arabic, Modern Greek, Serbian, Russian, Polish, Magyar, British, and French). Stimulated by the work of Herder and Goethe, Daumer wished to gather in his collection of songs 'everything of poetic interest and significance' in order to achieve a work which should be really national, i. e. a work which would show the universality of German thought and taste. He had as his objective a 'world literature' after the idea of Goethe.

In his poem, at *dass sie sich der Schwelle naht*, Daumer (for whom cp. pp. 31–2 above) emphasized by spaced printing the word *sie*. The title *Kränze* was by Brahms.

No. 2. Magyarisch.

The text of this song[1] is also taken from Daumer's *Polydora*. The air and accompaniment, strangely enough, show no suggestion of Hungarian music, although it was placed by Daumer in the Magyar section of his work. Nothing is known of the date of the composition of this piece. It probably belongs, however, to the same period as the preceding song.

No. 3. Die Schale der Vergessenheit.

Brahms wrote this important song after 1864. As Hermann Deiters related to his friend J. Asbach, Brahms called the composition worthless, and would

[1] 'It is consumed with a feverish burning pain' wrote the great historian of music, Spitta, to Brahms on 1 March 1869—a judgement which the composer could not endorse.

not allow it to be printed. Stockhausen, who sang the song to him one morning, finally persuaded him to have it published, cp. Kalbeck's *Biographie*, ii, 300.

The poem, written by Hölty in 1776, was not published by the poet either. Brahms must have used Johann Heinrich Voss's version, with its usual alterations, as in *Der Kuss* (Op. 19, No. 1). The original form is much finer.

Eine Schale des Stroms, welcher Vergessenheit
Durch Elysiums Blumen rollt,
Eine Schale des Stroms spende mir, Genius!
Dort, wo Phaons die Sängerin,
Dort, wo Orpheus vergass seiner Eurydice,
Schöpf' die goldene Urne voll!
Dann versenk' ich dein Bild, spröde Gebieterin,
In den silbernen Schlummerquell;
Den allsiegenden Blick, der mir im Marke zuckt,
Und das Beben der weissen Brust,
Und die süsse Musik, welche der Lipp' entfloss,
Tauch ich tief in den Schlummerquell.

The version chosen by Brahms first appeared in the *Musenalmanach* of J. H. Voss for the year 1777. The character Phaon [1] was, according to legend, a favourite of Venus-Aphrodite. In this poem he is represented as a close friend of the singer and poetess Sappho. He is similarly represented in Grillparzer's *Sappho* (1822) among other works.

No. 4. An die Nachtigall.

This song, written in the early summer of 1868 at Bonn, is once again founded on a poem by Hölty (cp. p. 59 on Op. 43, No. 2, *Die Mainacht*).

'Full of a sweet fascinating melancholy' wrote Spitta to Brahms in a letter dated 1 March 1869,[2] and Ernst Rudorff wrote on 28 January 1869 'I am completely

[1] Brahms changed Hölty's and Voss's *Phaons* into *Phaon*.

[2] Cp. *Johannes Brahms und Philipp Spitta: Aus einem Briefwechsel*, edited by Carl Krebs, Deutsche Rundschau, April 1909, p. 21.

infatuated with Hölty's *An die Nachtigall*; this infatuation already dates from last summer'.[1]

Schubert at the age of 18 also set the poem to music, published posthumously as Op. 172, No. 3.

Brahms used here also the customary altered version by Voss, who wrote a good half of the poem himself. As a basis, Voss had only the following fragment, dated 1772, which was found among Hölty's papers:

An eine Nachtigàll die vor meinem Kàmmerfenster sàng.

Giess nicht so laut die liebeglühnden Lieder,
Zu meiner Qual,
Vom Blütenast des Apfelbaums hernieder,
O Nachtigall!

Sie tönen mir, O liebe Philomele,
Das Bildnis wach,
Das lange schon in meiner trüben Seele
Im Schlummer lag.

Die Unholdin verbannet Rast und Schlummer
Durch ihren Stab
Und stürzet uns, nach jahrelangem Kummer,
Wohl gar ins Grab.

Sie trinkt voll Gier von unserm Herzensblute
Und schwelgt sich satt,
Gibt Dornen dem, der sonst auf Rosen ruhte,
Zur Lagerstatt,

Und machet ihm die Welt zum offnen Grabe,
Das seiner harrt.
Unglücklich, wer von ihrem Zauberstabe
Getroffen ward!

Fleuch tiefer in die grünen Finsternisse,
O Sängerin,
Und spend' im Nest der treuen Gattin Küsse,
Fleuch hin, fleuch hin!

In Brahms's original manuscript the *crescendo* and *decrescendo* directions in the last seven bars, and also the *dim. e poco rit.*, are not marked. On the other hand,

[1] Cp. *Brahms im Briefwechsel mit Reinthaler, Bruch*, usw., edited by Wilhelm Altmann (Berlin, Verlag der Brahms-Gesellschaft, 1908), p. 151.

in the fifth bar from the end, over the penultimate quaver of the bass part, there is a *sf*.

Op. 47. Five Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published in October 1868.

No. 1. Botschaft.

The song was written (according to the note at the end of Brahms's manuscript) in June 1868 at Bonn.

The song rapidly became well known. Among the many beautiful touches, the tender movement of the accompaniment, in which the characteristic combination of doublets and triplets especially stands out after the second *eile nicht*, and the blossoming out of the melody towards the end, may be mentioned.

Brahms found his text in Daumer's work *Hafis: Neue Sammlung persischer Gedichte*, Nuremberg, 1852, p. 44.[1] For Daumer see Op. 46, No. 1 and Op. 57.

No. 2. Liebesglut.

This song, probably written in 1868, is also based on a poem from Daumer's work *Hafis: Eine Sammlung persischer Gedichte*, Hamburg, 1846, p. 13. Once again in the accompaniment we have the two-three combination. The value of the work of the great Persian poet had been attested by no less an authority than Goethe. Daumer himself says concerning his translation:

> 'It is a work of great love and self-denial that you have before you. I have devoted a considerable number of years to it, and the best moments of my life have been spent on it, and this induces me to hope that it may be at least not completely worthless.'

Daumer left his poem without a title. Brahms originally called his composition *Liebeslied*, but in the printer's proof he struck out this title and wrote instead *Liebesglut*.

No. 3. Sonntag.

Brahms's composition, one of his most charming songs,

[1] This poem is not found in the 1846 and 1856 editions of Daumer's *Hafis*.

breathes all the *naïveté* and piquancy of the true folk-song. It was written in Hamburg [1] in 1860. The text was taken from the collection *Alte hoch- und niederdeutsche Volkslieder* (1844), edited by Ludwig Uhland, whose own source was the Berg-Lieder-Büchlein. The verses, which were first recorded in 1740, were included later by Erk in the fourth volume of *Des Knaben Wunderhorn* (1854). They are a shorter and more pleasing version of the folk-song, also to be found in the *Wunderhorn*,

Ich habe mein Feinsliebchen
So lange nicht gesehn.
Ich sah sie gestern Abend
Wohl vor der Türe stehn.

In the first edition Brahms, from modesty (as he himself said), left out the repetition of *Wollte Gott, ich wär' heute bei ihr*. Later, however, he regretted this omission, through which the poem 'has lost all its character', and asked the publisher to reinstate the lines. Cp. *Brahms' Briefe an T. F. Simrock und Fritz Simrock*, edited by Max Kalbeck, Berlin, 1917, i, 196.

Brahms has in the second verse *Das Lachen nicht vergehn*. Max Kalbeck is of the opinion (*Biographie*, ii, 322) that there has been here a slip of the pen, and that the word should really be *verjehn*, having the meaning of *zusagen*, *gelingen*. In other words *Ich kann die ganze Woche kein vergnügtes Gesicht mehr machen*. The present author cannot accept Kalbeck's opinion in this case, since the word *vergehn* stands in the Berg-Lieder-Büchlein of 1740, in Uhland's collection, in the *Wunderhorn*, in Erk's *Liederhort* (1856), and in Mittler's *Deutsche Volkslieder* (1855). It is true that the old word *verjehen* means *zusagen*, but from there to *gelingen* is a big step! The construction of the sentence shows clearly that *verjehen* will not do; one would have to take *die ganze Woche* as subject, and that would

[1] Here also he set the air in four parts for the women's choir which he conducted, cp. Walter Hubbe, *Brahms in Hamburg* (Hamburg, 1902), p. 66.

give the expression a decidedly unpopular ring.[1] The sense of the following lines does not stand at all in the way, for the merry sentiment of the amorous youth cannot be more happily or strikingly expressed than in the words *mir kann das Lachen nicht vergehn*, and an equal rapture shines forth from Brahms's melody. In the latest edition, therefore, Brahms's version *vergehn* is retained.

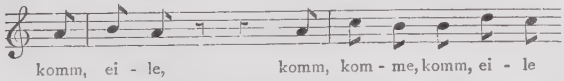
Brahms had originally written the song a semitone higher, but on 26 June 1876 he wrote to the publisher Simrock that the 'dead' A flat major was too high, and that G major was much better.

No. 4. O liebliche Wangen.

Brahms composed this passionate song in June 1868. The antithesis of minor and major at the end of every verse is particularly effective. About the same time were written Op. 48, No. 3 (*Liebesklage eines Mädchens*) and No. 4 (*Gold überwiegt die Liebe*), and also Op. 49, No. 2 (*An ein Veilchen*) and No. 3 (*Sehnsucht*), cp. Kalbeck's *Biographie*, ii, 320.

The poem is taken from Fleming's work, *Geistliche und weltliche Poemata* (Naumburg, 1660), where it is found in the fifth book of odes *von Liebesgesängen*. The poet, who wrote his lines to an Italian air, has at the beginning of the sixth line *das ich meine* and three lines before the end *komm*, *tröste*, *komm*, *heile*.

In Brahms's original manuscript the first two verses of the poem are placed under each other. At the end only the vocal part follows for the third verse, while for the accompaniment *come sopra* is written. For the last six bars, however, Brahms has inserted a new accompaniment, exactly as in print. His original version of the melody in the eleventh bar before the end reads:



[1] For this information I have to thank the well-known Germanic scholar, Professor Andreas Heusler of Basel.

The alteration in the published version of the words was made in the manuscript.

A rather obscure passage in a letter from Brahms to Simrock of 26 June 1876 probably means that Brahms wished the vocal part at *Wange*, *werden*, and *Schöne* (p. 15, line 1, bar 1; p. 16, line 2, bar 2; p. 17, line 3, bar 1), to be written ♩𝄐 ♩ instead of ♩. 𝅗𝅥.

No. 5. Die Liebende schreibt.

This song was written at the same time as the song *Der Kuss*, Op. 19, No. 1, and the duets *Weg der Liebe*, Op. 20, Nos. 1 and 2, at Göttingen in 1858, and like them is a product of Brahms's affection for the Göttingen professor's daughter Agathe von Seebold.

Brahms prized very highly Mendelssohn's setting of Goethe's sonnet (Op. 86, No. 3). When he resolved to vie with both Mendelssohn and Schubert (Op. 165, No. 1), he realized that his predecessors had not kept strictly to the sonnet form.

'This poetic form, with its characteristic interlacing of corresponding verses, is itself peculiarly musical, and must, when clothed in musical periods, have an exceptional charm. I think you have so well succeeded in this that the expert would immediately recognize, even in the absence of the text, the sonnet form. While Mendelssohn only reproduced the constituents of the poem and completely overlooked its form, you have cast a light graceful garment over it, through which one can clearly recognize the individual members of the structure. And so by its return to the original form, your ingenious composition stands in antithesis to that of Mendelssohn.'

So wrote Philipp Spitta in a letter to the composer dated 1 March 1869.[1]

Eleven years earlier, Julius Otto Grimm, one of Brahms's oldest friends, had written to the latter that he himself had only succeeded after long acquaintance in finding musical delight in the composition.[2]

[1] Cp. *Johannes Brahms und Philipp Spitta: Aus einem Briefwechsel*, edited by Carl Krebs, Deutsche Rundschau, Berlin, 1909, Heft 7, p. 21.

[2] Cp. *Brahms im Briefwechsel mit J. O. Grimm*, edited by Richard Barth (Berlin, Verlag der Brahms-Gesellschaft, 1908), p. 70.

Throughout almost the whole song, the accompaniment maintains a fluttering quaver phrase ♫ which is only broken by a legato at the most important point in the poem *Er liebt ja, denk' ich, her in diese Stille.*

The beginning of Goethe's sonnet to Minna Herzlieb originally ran

Ein Blick von deinen Augen in den meinen—

in my opinion, a more beautiful version. Like the kiss of the lover on the lips of his beloved, so rests his glance on her eyes. In the printer's proof Goethe altered the original version of his manuscript, and wrote *in die meinen.*

Brahms originally wrote over the vocal part a number of tempo directions which he later crossed out: among others, *piano molto espressivo* above the words *Vernimm das Lispeln.* The direction *non troppo lento* was inserted later by Brahms in pencil.

Op. 48. Seven Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published in October 1868.

No. 1. Der Gang zur Liebsten.

This song with its dance character bears a distinct musical resemblance to Slavonic folk-music. The source of the text is the collection *Slawische Volkslieder* translated by Jos. Wenzig (Halle, 1830). It is found there in the section headed 'Bohemian Folk-songs'.

Nothing is known of the date when the song was written. Brahms used the same text at an earlier date for a quartet for soprano, alto, tenor, and bass, and also for Op. 31, No. 3, which was published in 1864.

Brahms's original direction was *con moto espressivo,* but he cancelled this in proof and substituted *con grazia.*

No. 2. Der Überläufer.

As in *Trauernden* (*Mei Muetter mag mi net,* Op. 7, No. 5) Brahms employs in this tragic song no dominant

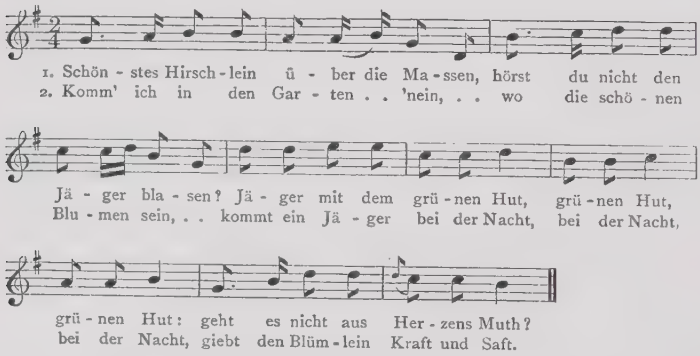
seventh chord, and so contrives to give it a particularly archaic character, which is further heightened by the plagal ending. Particularly fine are the imitations of the vocal part in the last bars of the accompaniment. Brahms found his text in *Des Knaben Wunderhorn*.

In the first edition of the *Wunderhorn* (1808, ii, 21) there follows a fourth verse:

Hört ihr nicht den Trompeter blasen
In der Stadt auf der Paraden,
Den Trompeter mit dem Federhut,
Der mir meinen Schatz verraten tut?

The remaining three verses of this first version show small variations.

The melody to the *Wunderhorn* text exists in a manuscript of the folk-song collector Leo von Seckendorff, dated 1808. Ludwig Erk, thirty years later, noted down a very similar one in Franconia and published it in his *Deutsche Volkslieder mit ihren Singweisen*, 1840 (v, 19), with the words



This is the melody to which the song *Taler, Taler, du musst wandern* has been sung since the middle of the nineteenth century.

The repetition at the close of the piece *mein'n Schatz* is Brahms's own. In the second verse he has shortened the three syllables *beisammen* into two.

Verses 3 and 4 already contain the gist of the tragedy

which Wilhelm Müller put into poetic form in his cycle *Die schöne Müllerin* (set to music by Schubert, Op. 25).

No. 3. Liebesklage des Mädchens.

'Throbbing with wonderful originality and deepest anguish' wrote Philipp Spitta of this song on 1 March 1869.[1]

For this song, written in June 1868, Brahms also found his words in *Des Knaben Wunderhorn* (iii, 1808). Of the nine songs which are here collected under the general title *Liebesklage des Mädchens*, this is the sixth. Brahms changed the words *sehen und besehen* into *sehn und besehn* and towards the end the word *Lieb* into *Liebe*.

In the *Wunderhorn* verse 2 reads *Wunde* instead of *Wunden*.

No. 4. Gold überwiegt die Liebe.

This composition, with its ♪ interruptions of the melody portraying sighs, was written in the same month as the preceding piece. Wenzig's *Slawische Volkslieder* (1830, Bohemian section) was, as in No. 1, the source of the words. Towards the end of the first verse Brahms altered the word *Sternchen* into *Sternlein*.

In Brahms's manuscript the two verses are placed one under the other.

No. 5. Trost in Tränen.

In form this song, written in November 1858, shows a distinct resemblance to the song written fifty years earlier by Johann Friedrich Reichardt, whose music to the *Heidenröslein* and fragment from the *Harzreise im Winter* (*Ach, wer heilet die Schmerzen*) Brahms valued highly. Like Reichardt, Brahms makes the accompaniment of this song almost entirely of chords

[1] Cp. *Johannes Brahms und Philipp Spitta: Aus einem Briefwechsel*, edited by Carl Krebs, Deutsche Rundschau, April 1909, p. 21.

supporting the melody. The continuous rhythm of the vocal part ♩ ♪ ♩ ♪ he also found in his predecessor's work. While the major passage of this song moves on in calm 6/8 time, the motif of the minor passage with a quaver figure expresses greater emotion. The lament is depicted, as in the *Herbstgefühl*, Op. 48, No. 7, bars 39–41, in soft chromatically descending intervals of the voice and pianoforte. Typically Brahmsian is the introspective interlude and ending, with its hovering retardation, which, in spite of the elegiac character, brings solace and strength.

The metre and the beginning of the poem are taken from the old folk-song

A. Wie kommt's, dass du so traurig bist
Und gar nit einmal lachst?
Ich seh dir's an den Augen an,
Dass du geweinet hast.

B. Und wenn ich auch geweinet hab,
Was geht es dich denn an?
Ich weine, dass du's weisst, um Freud,
Die mir nit werden kann.

Friedrich Nicolai had published the folk-song, with the grotesque title, manufactured by him, *Eyn Lyebes-Reygen zwischen A und B*, in 1778 in *Der Feyne Kleyne Almanach* (ii, 21), setting to it a melody by Johann Friedrich Reichardt. Goethe allowed his verses, written in 1801, to appear in print in 1804, first in association with Wieland's *Taschenbuch* and then with music by Wilhelm Ehler in a collection of his songs. Apart from these, the poem has been set to music more than twenty times, by Ludwig Berger, Franz Schubert, Wenzel Tomascheck, and others.

No. 6. Vergangen ist mir Glück und Heil.

The date and place of composition are unknown. Brahms has written this melody in the Doric church style. He later arranged it for a mixed choir, and in this form it was published as No. 1 of Op. 62 in 1874.

He took the text from the well-known work *Deutsche Volkslieder, Sammlung von Franz Ludwig Mittler* (Marburg and Leipzig, 1855), p. 501.

Here the song has the title *Klage*. The following variations of text are also to be noted:

verse 1 *verlassen gar.*
" 1 *So ich dich Lieb muss meiden.*
" 1 *Geschicht mir.*
" 2 *so schwere* (instead of *zu schwere*).
" 2 *gebracht.*
" 3 *das Leben.*

No. 7. Herbstgefühl.

As with No. 6, the time and place of composition are unknown. The great musical historian, Philipp Spitta, wrote to Brahms on 1 March 1869, 'the song *Herbstgefühl* is wonderful in its atmosphere of sadness, and I find it in complete accord with my own feelings. Whoever has felt the weird melancholy of dying nature in autumn must be deeply moved by the faltering accompaniment which persists almost throughout the song, by the undercurrent of sighs in the bass, and the original harmonic construction'.[1]

There is a remarkable resemblance at the words *Im Windhauch schwanket* and at the close to Schubert's song *Doppelgänger*, a resemblance which Brahms, as he informed the present author, recognized when he wrote it.

The characteristic dissonance E to E flat at the words *ein einz'les Blatt* (p. 19, line 1, bar 1), with its tender, yearning effect, is particularly worthy of notice.

The verses are from the poems of A. F. von Schack (1867), but Schack has *meinem Leben* in the fifth verse. Certain punctuation mistakes which distorted the sense in the first printed version have been silently corrected in the author's new edition. For Schack see Op. 49, No. 5.

[1] Cp. *Johannes Brahms und Philipp Spitta: Aus einem Briefwechsel*, edited by Carl Krebs, Deutsche Rundschau, April 1909, p. 21.

Op. 49. Five Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published in October 1868.

No. 1. Am Sonntag Morgen.

Date of composition unknown. Brahms has made of the poem a vivid personal experience, with charming truth of expression. The inward struggle is portrayed in concise, sharply sketched contrasts, passing in inexorable sequence from accusation and reproach through incredulity to the final understanding. With similar artistic power, the musician paints the portrait of the beautiful merry maiden, until from out her laughter and song there rings the cry of the mortally wounded. There is so much to admire in this song, such as the interruption of the melody by pauses at the very beginning, that any explanation or description of the finer points and passages of the music would be beside the mark.

The poem is taken from Heyse's *Italienisches Liederbuch* (1860), where it is labelled Tuscan. It is No. 31 of the *Rispetti* (popular love-songs).

No. 2. An ein Veilchen.

Brahms wrote this song in the early summer of 1868, at the same time as Hölty's *An die Nachtigall* (Op. 46, No. 4). Philipp Spitta praised both songs in his letter to Brahms of 1 March 1869. *An ein Veilchen*, which was one of his favourite songs, he described as 'full of a sweet fascinating melancholy'.[1]

Brahms originally used the key of E instead of E flat for this song. In a letter to Simrock in September 1868, however, he corrected this, and thus the alteration was carried out before publication.

Hölty read his poem in 1772 to the Göttinger *Hain*.[2] Two years later it was published in the *Göttinger Musenalmanach*. Hölty's poem is based on a song by the Italian poet, Giovanni Battista Zappi

[1] See p. 75.

[2] A society of young poets at the University of Göttingen.—Trans.

(1667–1719). Brahms took his text from the collection of Hölty's poems issued in 1804 by Johann Heinrich Voss, who, as in the other poems previously noted (Op. 46, Nos. 1 and 4), made considerable alterations. Voss is responsible for the version found in Brahms *entpflückt sie lächelnd dich dem Rasen* in place of Hölty's version *entpflückt das Mädchen* (or *die Schöne*) *dich dem Rasen*. Similarly he wrote *ihr ans Herz* instead of *an ihr Herz*.

The sonnet by Zappi, used by Hölty, runs as follows:

Hübsches Veilchen, das du so dastehst,
Zwischen mannigfachen Blättern, im schwellenden Rasen;
Und den Boden wie die Luft erfüllst mit deinen Düften,
O du unscheinbares, niedliches und reizendes Veilchen.

Ich weiss, was du tust am Rande eines so schönen Baches:
Angebrochen ist schon die Morgenröte, die Sonne wird von dir erwartet,
Doch nicht jene Sonne, die am Himmel ihren Lauf beschleunigt,
Jene andre, meine Sonne, die die himmlische Sonne sattsam übertrifft.

Ach! Wenn sie kommt, o verschwiegenes Blümchen,
Sag' ihr, dass jene zahlreichen Tropfen, von denen du überschüttet bist,
Nicht vom morgenfrischen Tau stammen, nein! von meinem Schmerze.

Und sollte es geschehen, dass sie dich pflückt und an ihren Busen steckt,
Steig herab zu ihrer linken Seite und flüstre ihr ins Herz hinein:
Tirsis erwartet Mitleid oder mindestens den Tod.

(Translated by Dr. Hilka, to be found in Wilhelm Michael's excellent edition of Hölty's collected works, Weimar, 1918, p. 228.)

An examination of Brahms's manuscript shows that he hesitated over the expression marks. He changed his original direction *un poco allegretto* in the manuscript to *andante con moto*, and in proof he erased the *con moto*. The passage *O dann schmiege dich ihr ans Herz* was originally written throughout in 6/8 time, but the final

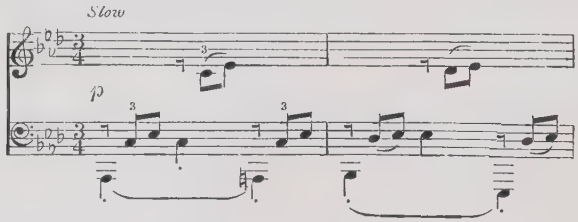
version in 9/8 time was added at the end, its position being indicated by a reference mark.

No. 3. Sehnsucht.

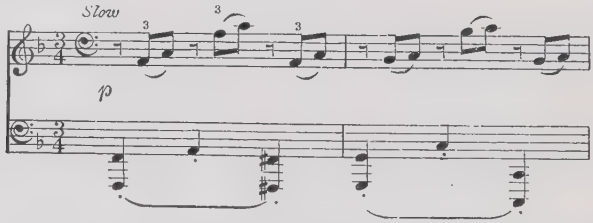
This song was also written in the year 1868, contemporaneously with the songs *An die Nachtigall* (Op. 47, No. 4), *An ein Veilchen* (Op. 49, No. 2), *O liebliche Wangen* (Op. 47, No. 4), *Liebesklage des Mädchens* (Op. 48, No. 3), *Gold überwiegt die Liebe* (Op. 48, No. 4). (Cp. Kalbeck's *Biographie*, ii, 320.) In the exuberant melody the quieter passage *weit, ach weit* is particularly marked, bringing as it does a refreshing pause.

The source of the poem is the collection *Slawische Volkslieder*, translated by Jos. Wenzig (1830), where it is found in the section of Bohemian folk-songs.

In the original key, A flat major, in the first six bars, the first and third crotchets of the bar are written thus:

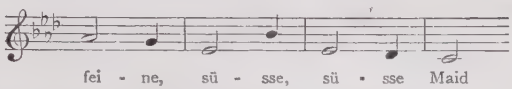


In the edition for deep voices, F major, Brahms, in order to avoid heaviness in the bass accompaniment, changed this to the following form:



In Brahms's manuscript the original expression marks were the Italian words *poco adagio* and *allegro*, which he changed to *langsam* and *lebhaft*. In the manu-

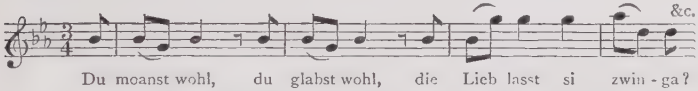
script, page 9, line 3, bar 1, originally read mei - ne, and the four final bars of the vocal part had been first written descending, thus:



The alteration to the final version was made by Brahms himself in his manuscript.

No. 4. Wiegenlied.

This song, one of the most popular and best known of Brahms's works, was written in July 1868 in celebration of the birth of the second son of Frau Bertha Faber of Vienna. Frau Faber had already, as Fraulein Porubsky, made a great impression on the composer in Hamburg in 1859.[1] At that time, the young lady sang a typical Viennese song by Alexander Baumann:



Brahms used this waltz song for the pianoforte part, and only thinly disguised it with syncopations and interpolations. Concerning this Hermann Dieters writes 'Brahms informed me that he had used in the accompaniment the air of a waltz which was known by the lady to whom the song is dedicated'.

On 15 July 1868 Brahms sent from Bonn to Faber a short greeting accompanied by 'something of more substantial form'—the *Wiegenlied*.[2] Of the latter he wrote to Arthur Faber:

'Frau Bertha will realize that I wrote the *Wiegenlied* for her little one. She will however find it quite in order, as I do, that while she is singing Hans to sleep, a love song is being sung to her. Moreover, Frau Bertha would do me a great favour if

[1] Cp. Max Kalbeck's *Biographie*, i, 367, and ii, 326.

[2] With the dedication *Arthur und Bertha Faber zu allzeit fröhlichem Gebrauch*. The key of the autograph is E flat major, but in a letter to the publisher of 26 June 1875 Brahms ordered a change to F major throughout.

she would write out for me this same love-song *Du meinst wohl, du glaubst wohl* with the words and music. I have it vaguely in my head. But you must now put appropriate verses to it. My song, however, is suitable for boys or girls, so you need not order a new one each time.'

When the song was published by Simrock with the dedication 'To B. F., Vienna', Brahms felt obliged to make his excuses to Frau Bertha. He wrote to her from Hamburg on 25 October:

'I hope you do not mind the use of your initials in the accompanying volume. I had intended to write asking permission, but my pen has been so busy recently with wearisome revisions that it has lost the habit of writing simple letters. . . . I had not thought to let our little song go any further, but my publisher saw it lying about, seized it, and humorously asked what other beautiful and gay and serious songs were to come. Has Hanslick perhaps noticed the Austrian element that has been smuggled in?' Cp. Max Kalbeck's *Biographie*, i, 367; ii, 300, 326.

The poem is very old. Already at the end of the fifteenth century, a version of it was known as a love letter:

Ich wünschen dir ein gute nacht,
von rosen ein dach,
von gilgen ein bet,
von musgut ein dür,
von neglin ein rigel dar für.

(Cp. Franz Josef Mone's *Anzeiger für Kunde des deutschen Mittelalters*, 1834, p. 290.)

Brahms used the version given by Arnim and Brentano [1] in *Des Knaben Wunderhorn*, where it bears the

[1] In his story *Gockel Hinkel Gakeleia* (1838) Brentano gave the song the following delightful lengthened version:

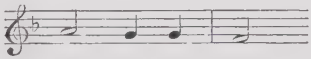
Guten Abend, gute Nacht,
Von Sternen bedacht,
Vom Mond angelacht,
Von Engeln bewacht,
Von Blumen umbaut,
Von Rosen beschaut,
Von Lilien betaut,
Von Veilchen vertraut;

title *Gute Nacht, mein Kind.* The song was well known throughout North Germany, and Brahms may often have heard in his childhood the Holstein version noted by Karl Müllenhoff in 1845:

Goden Abent, gode Nacht!
Mit Rosen bedacht,
Mit Nägelken bestäken
Kruep ünner de Däken!
Morgen frö, wills Gott,
Wöln wy uns wedder spräken.

Bedacht means 'roofed' with roses; *Näglein* and *Nägelken* mean *Nelken* (gilliflowers).

The melody, with which so many mothers for half a century have sung their little ones to sleep and dreams, is a rarity in itself. Its singularity lies not only in the attractive style of the prelude, with tenderly reposeful syncopations in the piano part,[1] but in its whole form and development. In lullabies the melodic movement usually falls from the high to the low notes. One thinks of the famous



[2]

It is as though the tones gradually lost clarity and strength, as though the *decrescendo* helped in lulling to sleep. With Brahms, however, the air rises steadily from the beginning. It is distinguished (like Carl Maria von Weber's *Schlaf, Herzenssöhnchen, mein Liebling bist du*) by an upward movement towards the ringing tones of maternal happiness and joy.

With its lulling accompaniment the song rapidly

Schlupf unter die Deck,
Dich reck und dich streck,
Schlaf fromm und schlaf still,
Wenn's Herrgottchen will,
Früh Morgen ohn' Sorgen
Das Schwälbchen dich weck!

[1] Similar to the slumber song in the Magelone cycle, see p. 50.
[2] Composed by Joh. Friedr. Reichardt, 1781.

became famous and popular. Later, the publisher, Fritz Simrock, submitted to Brahms a second verse written by Georg Scherer and published by him in his *Illustriertes deutsches Kinderbuch* (1849). In subsequent editions this was added to the song.

In Scherer's verse the ending is:

Droben im Paradies
Schlaf nun selig und süss.

Since these two lines did not suit the rhythm of Brahms's song, he asked his friend, Hermann Levi of Munich, for his opinion of the following alteration, against which he himself put a horrified 'Brrr—':

Schlaf nun selig und süss,
Schau im Traum's Paradies.

Levi answered 'Neither I nor any one else knows how to do anything with the second verse of the lullaby. *Traum's Paradies* seems to me impossible, but the last line will not go any other way.' Brahms then wrote resignedly to Simrock in September 1873 'Since I can think of nothing better, you must continue with the printing'. Six months later, however, he repeated with a sigh 'I wish it went better there'. Later he chaffed the publisher about the innumerable arrangements of the song, which had so rapidly become famous, saying 'How would it be if you made a new edition of the lullaby, in the minor for naughty or sick children? That would be still another way of increasing the number of editions.'

There exist two manuscripts of the *Wiegenlied*, a fair copy for Frau Bertha Faber, and the original manuscript, which Brahms wrote on the back of the end of the Magelone song *Ruhe, Süssliebchen*, Op. 33, No. 9, furnished with the dedication 'A. und Hans Faber'. In both manuscripts the word *dolce* is written before the *p* in the first bar, and the grace-note in the fifth bar from the end is *not* cancelled. Both manuscripts are in E flat major.

No. 5. Abenddämmerung.

Date of composition doubtful (1868?). How tranquilly the dissonances are resolved in the course of the song, and how significant are the pedal notes! The whole is typically Brahms, particularly the passages *Die du linderst jede Wunde* and *Und zu Jugendlust-Genossen*, in which also the displaced rhythm is worthy of notice. I advise the taking of the song in a slow tempo, in order that the 'cello melody in the tenor, which gives a peculiar colour to the whole, may come out strongly.[1]

Brahms has set to music also the songs *Herbstgefühl*, Op. 48, No. 7, and *Serenade*, Op. 58, No. 8, by Count Schack, the collector, poet, and literary historian. All these texts are taken from Schack's *Gedichte* (1867).

Op. 57. Songs and Ballads by G. F. Daumer, set to Music for Solo Voice with Pianoforte Accompaniment. Leipzig and Winterthur, J. Rieter-Biedermann. Published 1871.

For Daumer see the introduction to Op. 32.

Op. 57 was probably written in the summer of 1868, perhaps at the same time as the *Liebeswalzer* (Op. 52), the words of which are also by Daumer. The latter is not so esoteric, but rather more popular than the songs of this work. Among the circle of Brahms's friends, the hot passion and undisguised sensuality of many of the songs of Op. 57 evoked strong opposition, particularly such bold, not to say affected, turns of phrase as *Blick der liebefeuchten Sehe zurück* (No. 1), *mit so fieberischer Wilde* (No. 4), *des Wehs gesamte Wut* (No. 4), *Huldgeberden* (No. 6), and

> Leise mit dem Ätherfuss
> Säume nicht, daher zu schweben!
> Komm, o komm, damit wir uns
> Himmlische Genüge geben (No. 8).

[1] I cannot agree entirely with Philipp Spitta, when he says that the composition is 'full of a Beethoven-like mysticism'; cp. his letter mentioned above in reference to No. 2, in which he adds rightly that this song and *Die Kränze*, Op. 46, No. 1, and *Die Schale der Vergessenheit*, Op. 46, No. 3, require 'singers of the most intelligent kind'.

But on this occasion one of the most notable ladies of the circle, Elisabet von Herzogenberg, strongly defended Brahms and his work, the musical mysticism of which enjoys a much greater vogue in our day than it did at the time of first publication.

No. 1. Von waldbekränzter Höhe.

An impetuous passionate song full of longing and strife, of repressed desire and exuberant joy. The piano accompaniment opens softly, but with an inward excitement. Then, at the beginning of the vocal part, it changes and sets off the melody in a lively style. It supports the song, now acting as an accompaniment, now strengthening the melody, while the syncopations resting on the simple bass theme carry the movement forward. After the word *zurück* the picture changes. Above the rising broken harmonies, a new melody springs forth, which the vocal part at *ruhiger* also takes up. The changed chords (F sharp-A sharp-D; low voice: D-F sharp-B) portray the unquenched longing, the unappeased striving, which are so clearly marked in the intervals of the melody, G-C sharp (E flat-A) and later E flat-A (C flat-F) at *Quelle*. The chords, which resemble, as it were, a flooding over the banks, lead on to the comfortable B flat major (F sharp major) and again to the syncopations in the accompaniment with its now softly gliding triplets. The song returns to the opening motif (*vermöcht ich*) and rises to an impressive repetition (rare in Brahms's works) at *zurück, o Freund, zu dir*. Again the instrumental motif springs up on B flat-D-F, which this time leads on to a new melody at the words *ich richt' ihn auf die Züge*. The accompaniment is purely sound and colour, the soft background for the hovering dream-like song, which rises and falls as though on the clouds. At *allmählich lebhafter* the earlier melody returns, but with a new variation and above a wave-like accompaniment after the style of Schubert. The original melody follows,

swelling towards the end, and closing in passionate accents.

Brahms's source for the text was Daumer's collection of songs *Frauenbilder und Huldigungen* (Leipzig, 1853). The verses, which are there found in the section *Gedichte weiblichen Ursprungs*, begin in Daumer's version *Von . . . 's schöner Höhe*. Brahms has altered this vague beginning into the concrete *Von waldbekränzter Höhe*.

No. 2. Wenn du nur zuweilen lächelst.

In contrast to the preceding song, all here is soft and tender. Resignation speaks in every bar. It is a single longing for passionate enjoyment, a longing full of foreboding and yet blissful, which conjures up a whole heaven of love and sorrow. Brahms leads on in an ever-broadening line to a great climax. The beginning is restrained, and the vocal part interrupted; then voice and accompaniment gather force until the song ends in a mighty surge of melody. Timidly, with almost anxious care, the voice begins and forthwith ceases. The theme is interrupted by pauses, and unfolds jerkily, brokenly, while the accompaniment, rolling in low minor harmonies, displays all the warmth of Brahms's wonderful powers of modulation. In the third bar the piano brings the shortened main motif of the beginning, only to fall back again into the fanciful melody accompaniment of the second bar. The whole is contrived with very little material, the realistic and yet romantically expressed heart-searching melody, and also the accompaniment, which with the introductory motif leads on to the humble *In Geduld*. The music seems to stammer its longing, and three times the voice sings its *Alles*, full of aroused desire. The motif of the accompaniment broadens and reaches out with the melody, until the whole touches the highest passion at *was der Liebe wehe tut*. Then the excitement fades and sinks, yet at the end, in the piano ritornello, there is still a trace of desire and fulfilment.

The music is extraordinarily rich in realistic traits. The *wehe* in the tenth bar from the end is full of grief, after which the modulations grow and recede, voice and piano cross each other and strive together. The triplet accompaniment is broken at the emotional climax and thereafter remains syncopated.

In short, there is an unlimited amount to be noticed if one leaves the impression of the whole for a detailed analysis of the technique and the expression. The mood of the song as a whole is similar to that of the tenor solo in the *Liebeslieder* (Op. 52, waltzes with pianoforte accompaniment for four hands).

The source for the text was Daumer's anthology *Hafis: eine Sammlung persischer Gedichte*, second edition, Hamburg, 1852.

No. 3. Es träumte mir, ich sei dir teuer.

This song is to be sung in the quiet hours, in the small intimate circle. A veil lies over both melody and accompaniment, as though all were unreal and dreamlike. The broad harp chords which bear the melody sound like a leitmotif through the song. A lingering bass and surprising modulations strengthen its visionary character, which is reminiscent of the most ethereal songs of Schumann. The song is so tender and fine, and yet so deep in feeling, that it makes a direct appeal to the hearer. Out of the poem has been born a work of art, with a new and individual expression, which raises personal experience into a higher spiritual world.

The source of the text was the Spanish section of Daumer's *Polydora: ein weltpoetisches Liederbuch* (Frankfurt-am-Main, 1854, cp. above Op. 46, No. 1). There, p. 11, line 1, bar 2, reads *denn, ach, im Traume.*

No. 4. Ach wende diesen Blick.

The song begins without any introduction, a simple moving melody. The accompaniment goes along with the voice part, at the same time driving heavy wedges into the uniformity of time. There is a certain heaviness

in it, a resistance and a struggle. And then the music changes into a hurried driving motif, the triplets in the piano part falling and rising, their high notes marking the melody. The voice develops a more passionate note, the chords climb higher, until, after a short transition, a completely new and quieter melody breaks in with the middle passage at the words *Wenn einmal die gequälte Seele*. Both accompaniment and voice now breathe serenity and consolation. The treble of the piano follows the melody gloomily in a low pitch. The parts are exchanged and opposed, until at the words *Adern rollt* passion and desire again burst forth. This is one of the deepest passages in Brahms's lyric works, a creation which sings of ripening life with a fullness and strength worthy of Goethe. The transition which leads back to the original melody and then to its repetition is only short.

The source of the text is the same as for Op. 57, No. 1. Daumer's version reads at the beginning *das Innere mir* and at the end *schlangenhaft* instead of *schlangengleich*.

No. 5. In meiner Nächte Sehnen.

A semiquaver movement runs through the whole song, and, continually changing, follows each turn of the poem. These hurrying figures are full of thoughts and images, and upon them are built delicate melodies supported by a strongly suggestive bass. Particularly impressive are the climax *wenn deine Küsse brannten* with the sharp syncopations in the right hand of the accompaniment, a piece of real Brahmsian passion, and the return to the repetition at *an deiner Brust*. The whole song with its *agitato* is the expression of a sudden delight, the feeling of a moment.

The source of the text is the same as for No. 1, in the section *Vermischte Formen*.

No. 6. Strahlt zuweilen auch ein mildes Licht.

This song strikes a different note from the preceding and following ones. Again it is a momentary impression,

a momentary emotion, which Brahms has portrayed and intensified in his music. There is something friendly and lovable both in the vocal part and in the accompaniment, and also a certain resignation. It is only at the passage *Ach es können auch* with its chromatic ascent that passionate accents are heard, and with the surprisingly deceptive finish (at *Herze bricht*) they end.

The source of the text is the same as for No. 1, in the section *Ludoiska*.

No. 7. Die Schnur, die Perl an Perle.

Again (as in No. 5) a semiquaver movement runs through the whole song. It accompanies the melody as though it would enhance all the splendour and beauty of which the poem speaks. Here also the insistence on the pedal note plays a big role, and the turns of the melody at *mit Seel und Sinn begabet*, *mit Seligkeit berauschet* are particularly expressive and alluring—and really intoxicating at the ample chord arpeggios at the words *diese Götterlust*. After *Götterlust* the ritornello of the piano brings back the motif of the opening melody *Die Schnur*, *die Perl an Perle*, which also returns again at the end in the accompaniment. At *Wofern es uns gestattet*, *uns traulich anzuschmiegen* appears the same melody and accompaniment as before at *mit Seel und Sinn begabet*, but in conformity with the text with a soft, intimate climax at the *più dolce*.

There is a curious resemblance between bars 17 and 19 of this song (*Deiner schönen Brust*) and the end of the first number of Op. 57 (*Herz und Seele dein*). The fading bars at the end remind one of Beethoven's *Adelaide*.

The source of the text is the same as for No. 3.

No. 8. Unbewegte laue Luft.

Over the song lies the magic of still, sultry summer nights. There is a hidden urge and flow in the harmony, a passionate will to life, which in constantly changing melody and ringing climax strives for fulfil-

ment. Stillness and movement stand as symbols in the words, and only the music gives to them active power, the restlessness of oppressive silence. This is indicated in the very first bars by the changed chords and introduces a certain gnawing anxiety in the sustained C (low voice, A flat) at *laue Luft*. Here and there reminiscences of Schubert are heard.[1] There are little allusions in the accompaniment. The plashing fountain is most delightfully expressed in the interlude by the smooth wave-like chords and the bubbling triplets. The melody also glides smoothly on, until the oppressive notes of the introduction return. At *adagio* everything seems to die away, but life springs again from the dead chords in tripping semiquavers, as Life springs from Nature. Now Man enters. The song takes deep breaths of freedom. Melody and accompaniment take on colour and warmth, and even the glow of ardent passion. The voice hastens on in quick tempo, carrying the harmony with it. All is in active movement: the sharply cut phrases, the bass with its syncopations, and the melody with its variations and rising tones. At the words *Sollte nicht auch deine Brust* the original melody returns, but this time supported by a triplet accompaniment. The melody turns again at the words *sehnlichere Wünsche*, but grows continually in strength and decision. Again it is taken up and again changed. A great climax begins, sweeps through accompaniment and melody, rising in the interlude in chromatic ascent higher and higher, until at *Komm, o komm* longing and desire burst forth unfettered from the vocal part, above the warm, seductive accompaniment. It is a longing far surpassing that of the poem. Once again the opening melody, which runs through the song as a leit-motif, returns (eight bars from the end), cloaked in bright tuneful figures and ringing out in blissful enjoyment. The melody

[1] For example, right at the beginning there is a resemblance to Schubert's posthumous song *In des Sees Wogenspiele*.

breathes complete and final surrender, and a longing for perfect peace at the plagal close *Genüge*. For four bars at the end the main harmony reappears in fulfilment and resolution.

The source of the text is the same as that of No. 1. (Cp. also p. 31.)

Op. 58. Songs and Melodies for Solo Voice, with Pianoforte Accompaniment. Leipzig and Winterthur, J. Rieter-Biedermann. Published 1871.

No. 1. Blinde Kuh (Im Finstern geh ich suchen).

The song is in popular form, droll, charming, and full of a light humour. Even in the introduction the melody is worked into the structure of the phrases. We seem to see in the hither-and-thither movement the young fellow seeking his sweetheart. And as he sings, the melody is spontaneous, as though he sang some homely folk-song. He works up to a languishing coloratura (*dass ich verschmachten soll*), then later repeats little motifs (*Kindchen, erbarm dich*), and soars upwards towards the end as though with a 'hurrah', first with a third, then a fifth, and finally a seventh leap. In the accompaniment Brahms has written a little 'genre' picture. The semiquavers ripple lightly, then the accompaniment is held up for a moment (at *immer* and *finde* with the pauses in the piano part), as though the youth were looking around him and staying indoors. Then the malicious cry of a goblin seems to tease him (the five times repeated note at *animato*). Then he raises his hands in supplication, *Kindchen, erbarm dich*, and the runs in the right hand cease. Finally the bass is held up for a moment when the youth calls into the wood his *Komm*, but it returns again and joins its call to that of the dear boy.

The source of the text was August Kopisch's *Gedichte* (Berlin, 1836). There the poem is described as 'From the Sicilian'. The Silesian Kopisch, born in

1799, was, like Robert Reinick, an artist and poet. He passed the years 1823–8 in Italy, where his name soon became known as the discoverer of the 'Blue Grotto' at Capri. In Sicily he translated comedies and also folk-songs. Many of his verses, written on his return to Germany, have become well known, e. g. *Wenn ich einmal der Herrgott wär* and *Auf Schlesiens Bergen, da wächst ein Wein.*

In Kopisch's *Gedichte* the second verse runs:

Ich, der den Ort nicht finde,
Ich irr im Kreis umher,
Und ich, der den Ort nicht finde,
Ich irr im Kreis umher!

Brahms, who wished to do away with this direct repetition, avoided it in a very skilful manner. He repeated, instead of *Ich, der den Ort nicht finde, Ich irr im Kreis umher*, the first two lines of the first verse:

Im Finstern geh ich suchen
Mein Kind, wo steckst du wohl?

and in the third line left out the *und*.

No. 2. Während des Regens.

For the unrestrained love-song, the time change, 6/4 and 9/4, which contrasts the smaller and greater melodic groups, is characteristic. Above the dripping accompaniment, which increases in strength with the fast-falling rain,[1] the broad melody rises in great sweeps. At the words *Tropft ihr, darf ich sie umfassen* a new air is introduced, which, beginning on a questioning note, is developed with exuberance. The joy in the song even makes the accompaniment cease (*verlassen*). Then, when the melody of the first part returns, it is accompanied no longer by syncopated quavers, but by a uniformly staccato movement, which supports the melody right up to the richly modulated conclusion.

Nine bars from the end, at *Tropfen*, the melody

[1] Other 'rain songs' by Brahms are Op. 70, No. 4 (*Abendregen*), Op. 57, Nos. 3 and 4 (*Regenlied* and *Nachklang*).

changes as in *Unbewegte laue Luft*, Op. 57, No. 8, at the words *die Fontäne nur*.

The source of the text is the same as that of No. 1.

No. 3. Die Spröde (Ich sahe eine Tigrin).

Brahms here leaves the 'genre' picture and gives us a little of his own life. The first part takes the form of a short scena. The peculiar introduction with its syncopated combinations and the jump from the ninth to the third (bars 3 and 4) give immediately a strange and roguish effect. In the voice the passage from A major to D minor (bars 5–6) and the quick change of harmony are startling, but at *und doch mit meinen Tränen* the effect of strangeness passes away and the mood of the song holds undisputed sway. Perhaps the phrase *Und du so eine zarte, holdselge Kleine* (with the voluptuous third in the piano part and the insertion of the seventh at *so*) is an imitation of the Italian, but in the background stands the artist, who with a quick stroke raises what is incidental to something stirring and universally appealing with its own life and value (cp. the pause at *Seufzen*). Portions of the melody resemble faintly Pergolese's famous song *Ninetta*. The ending is very similar in form to Robert Franzschen's *Lieber Schatz, sei wieder gut mir* (*Für ein Ros wärs zuviel Dorn*). The ritornello of the last bars contains an amplification of the first motif.

Brahms had originally used as the basis of his composition the text given in Kopisch's *Gedichte* (1836), which ran as follows:

Ich sahe eine Tigrin
im dunklen Haine,
und doch von meinem Weinen
wie wurde zahm sie!

Sah auch vom Wasser Steine,
ja Marmorsteine,
wie Tropfen fiel nach Tropfen,
so weich wie Rahm sie!

Und du, so eine zarte,
holdselge Kleine,
Du lachst zu meinem bittern,
ja bittern Gram hie.

After the appearance of the first edition of his song, however, he took exception to the laboured rhymes *zahm sie*, *Rahm sie*, *Gram hie*, and begged his friend Hermann Levi (at that time *Hofkapellmeister* at Munich) to arrange for an improvement of the poem by Paul Heyse of Munich. Of this improved version, which Brahms had printed in the second and later editions of his composition, he wrote to Levi at the beginning of 1872: 'Heyse has performed his task so excellently that I am annoyed that I did not wait for it' [i.e. for the first edition of the song]. (Cp. *Brahms-Briefwechsel*, vii, 97, edited by Leopold Schmidt.)

No. 4. O komm, holde Sommernacht.

One of the most popular Spring-like songs of Brahms. It begins almost like a student song, so fresh is the development of the melody above the surging quavers and the support of the bass notes. The middle part also reflects a popular tone, although its modulation is richer. Changes and transformations accompany everything, right to the merry end. The song, which is easily overlooked, must be delicately rendered, otherwise there is a risk of coarseness.

The source of the text is Grohe's collection *Reime und Reise* (Mannheim, 1861). The title there is *Sommernacht*.

The poet Melchior Grohe, born in 1829 at Mannheim, had studied philology, and lived as a private gentleman mainly in Italy. Like Kopisch, the poet of Nos. 1–3 of this opus, Grohe in many of his early songs was completely under the influence of Platen.

No. 5. Schwermut (Mir ist so weh ums Herz).

The melody moves heavily and with great feeling. The pianoforte prelude is impressive, and its prominent

tenor passage seems as though written for string instruments. There is great imaginative power in the rich harmony, in the sharply cut dynamic contrast, which is thrown into relief before the passage *vor Schmerz* by the emphasis on the pauses. At *gedankensatt* the motif of the introductory ritornello returns, but with new modulations.

After the gloomy uniformity of the beginning the middle passage *Möcht ich das Haupt* brings more life, yearning, and passion. The syncopated minims in the 4/2 time seem to indicate sophistication and weariness, as though the last sleep was desired to cover everything.

At the end there is the sixth so beloved by Brahms (*Wonnevoll*)—as in the three following songs.

This is the first of seven songs with words by Candidus, whom Brahms esteemed highly as a poet. Candidus (1817–72) was a member of an old Alsatian family of clerics, and always wrote as a German ('born in France, but in heart and mind German through and through' he wrote to a friend). He worked as a minister in Nancy, and from 1858 in Odessa. This distinguished theologian, philosopher, and poet, who enjoyed the friendship of Jakob Grimm and Ernst Moritz Arndt, only saw his home again during a short visit, and died in the Crimea. His *Vermischte Gedichte* were published at Leipzig in 1869. Robert Schumann also set to music a song by Candidus, *Husarenabzug*, Op. 125, No. 2.

No. 6. In der Gasse (Ich blicke hinab in die Gasse).

The music has a ballad form, and is set to Hebbel's gloomy words. The first bars bear a distant resemblance to the *lustige Beisammensein der Landleute* from Beethoven's *Pastorale*, a new proof of the versatility of the music. In the fifth and sixth bars the music sinks into reverie. After the word *Fenster* one seems to hear in the piano part a jeering echo. It sounds again in the bass at the words *Wie hell bescheine es der Mond*. The accompaniment becomes faded and uni-

form, until the leading motif is again introduced in the bass. There is no lack of support for the finer passages of the poem; in the unpoetical passage in the text *Es gibt so viel zu beleuchten* the lively change of harmony betters the words, and at the end the suddenly emerging pauses in the accompaniment hover ghost-like over the void.

This is the first of Hebbel's songs to be set to music by Brahms. The beginning recalls Heine's *Doppelgänger*. Eduard Behm once said that the poem was 'uncomposable' (cp. Eduard Behm's *Aus meinem Leben*, in the *Deutsche Tonkünstler-Zeitung*, Berlin, 1911).

The poem dated by Hebbel 'Munich, 3 December 1836' first appeared under the title *Spuk* in the Leipzig *Musenalmanach* for 1840, edited by Friedrich Rückert. Later Hebbel included it in the cycle *Ein frühes Liebesleben*. Brahms set to music two other poems by Hebbel: *Vorüber* as a song (Op. 58, No. 7) and *Abendlied* as a quartet for soprano, alto, tenor, and bass (Op. 72, No. 3).

No. 7. Vorüber (Ich legte mich unter den Lindenbaum).

The charming opening long-breathed melody is a typical well-balanced Brahmsian phrase. In the course of the song there is a whole series of characteristic peculiarities, among which may be noticed the change of melody at *sie sang* with the harp-like arpeggios in the accompaniment, and soon afterwards the twice-repeated suspensions at the passage *süsseste Traum*. Here at the same time the melody is raised, and in the piano part the sob of the nightingale is heard.[1]

Later in the song there are still further notable points, e.g. at the word *erwacht* where the sextuplets portray the sudden terror, and at the words *nun ist sie fort* with their strange modulation (false cadence).

[1] In the famous song *Auf die Nacht in der Spinnstubn*, Op. 107, No. 5, the descent has a similar form at the passage *Tränen rinnen mir übers Gesicht*.

The ending has a particularly beautiful climax.

The poem is dated by Hebbel 'Bodenbach, 10 October 1861'. It was sent by him the next day to his wife Christine. He later included it in the cycle *Ein frühes Liebesleben*. It is one of the most extravagant of the texts chosen by Brahms. One does not know at first whether in the phrase *verglühte Asche* the word *verglühte* is the imperfect of the verb or an adjective; it is, however, in fact an adjective.

No. 8. Serenade (Leise, um dich nicht zu wecken).

The guitar accompaniment is maintained throughout the whole song except for an interruption in the middle part. It expresses here, not only the serenade character of the music, but also a Spanish colouring (the beloved is called Dolores). But the beginning and end of the music suggest not the South, but rather North Germany. The whole is very elegant, but in feeling rather austere than voluptuous. The ear is not easily impressed by the questioning air, particularly the rather strange use of the G in the fourth bar of the melody at *nicht* (in the setting for deeper voices E). At the beginning of the third verse (*Schwingt auch, Töne meiner Zither*) the melody of the first returns, but warmer and higher pitched. The falling drops of the fountain are very finely suggested in the ritornello after *Brunnen seinen Tau*. Before this, at the passage *Also zittert leise klopfend*, the sensuous thirds, after the Italian style, are a preparation for the warmth of the middle part *Ist denn liebliche Dolores*. It is a wonderful melody, rising and swelling above the pedal note in the florid style of Italian singers. The accompaniment in sixths at the words *für kein Perlenwörtchen Raum* takes us indeed into southern lands.

After the modulation at the end of the passage, at the striking change of harmony (*dringt*) the original air returns, and appears more richly enhanced at the passage marked *sostenuto legato*.

The whole is a composition which has an exceptional place among Brahms's songs.

Brahms found the song in Schack's *Gedichte* (1867). There the text runs:

verse 5 *noch eine Stunde.*
„ 5 *ihn so heiss umschlingt.*

Schack's original poem had two more verses, which Brahms omitted.

Op. 59. Songs and Ballads for Solo Voice, with Pianoforte Accompaniment. Leipzig and Winterthur, J. Rieder-Biedermann. Published 1873.

No. 1. Dämmrung senkte sich von oben.

The poetry and music of the song offer many problems. The mystical lines, written by Goethe at the age of 78, belong to the cycle *Chinesisch-Deutsche Jahres- und Tageszeiten*. The water of the lake lies in complete darkness, but the reflection of the darkened sky is faintly seen. Only the rising moon brings light and shade to a landscape in which, until then, all was vague and misty, and even things near seemed far distant. The frail branches of the slender willows on the bank hang like tresses over the dark water, casting flickering shadows. Not nightfall itself but the perception and consciousness of it brings coolness and calms the joy and sorrow of day, and the eye by seeing it creates calm—this is a psychologically deep and highly poetic thought.[1]

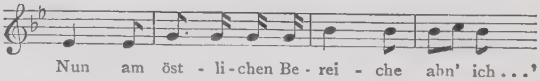
Gloom and sadness lie oppressive and mournful over the introduction. The main theme is given in the bass of the introductory bars, and reappears often in both melody and accompaniment. Not until the thirteenth bar at *doch zuerst* does the music become brighter and more dynamic. Here for the first time appear the syncopations in the right hand of the accompaniment, which thenceforward characterize the song. For twelve bars only the syncopations are relieved by rippling

[1] Cp. G. v. Loeper, *Goethes Gedichte* (1883), ii, 225.

semiquaver figures, which add musical depth to the melody at *alles schwankt ins Ungewisse* and give reality to the words. At the words *schwarz vertiefte Finsternisse*, which are so characteristic of Goethe's maturest style, the melody heard at the beginning (at *doch zuerst*) returns, with its striking bass movement, but is pitched lower.

There are many passages of great beauty later in this song. To choose the more important, there is first the heightened effect of the pause in the third bar after *ruht der See*; then a few bars later the silvery gleam of the accompaniment in the upper compass, the harmony and colour of which depict in dreamy tones the moon's silvery rays. There are also the melody heard here for the third time at *durch bewegter Schatten Spiele*, the six-four chord at *sänftigend*, and the calm reassuring ending.

Brahms became acquainted with the poem through a composition by his friend Hermann Levi which stimulated him to write his. He took, in fact, four bars of Levi's song for his own. The 'robbed' composer tells the following pretty story of the incident: 'My song had been finished, but not written out (it was 1870 or 1871). Brahms spent an evening with me at the house of Frau von Poetz in Karlsruhe, where I was living. The singer Fräulein Johanna Schwartz (afterwards Frau Hanfstängl-Schwartz of the Court Theatre at Munich) was also present. I wrote down quickly the voice part of the song in pencil, and Fräulein Schwartz sang it from the paper. Three days later Brahms sent me back the pencilled sheet, which he had taken away without my noticing it. He enclosed with it his own setting of the poem, on which was noted "an attempted translation of the enclosed palimpsest". He had adopted four bars of my song.



(Cp. Kalbeck's *Biographie*, ii, 146.)

Levi's setting of the song was first published in 1899 by Halbreiter of Munich under the title *Drei Gedichte von Goethe.*

In Goethe's poem, which first appeared in the *Berliner Musikalmanach* for the year 1830, the third verse reads

> *Nun am östlichen Bereiche*
> *Ahn ich Monden-Glanz und -Glut.*

No. 2. Auf dem See.

An oft-repeated song, full of the melodious grace of Brahms. The accompaniment itself is a piece of musical landscape painting. The waves flow and splash in the dotted figures, playing over the peaceful undertones, and rippling merrily from the accompaniment and the melody. A cheerful, happy note persists up to the passage *stürmend Herz*, where the triplets of the bass bring a calm, as though the quiet depths were resisting the onward flow. (Here (at *sieh umher*) and in the following interlude of the piano the changes of the time are important.) The melody continues overflowing with happiness and peace, until the long-awaited beginning creeps back unnoticed; and the smooth fanciful melody

> Also spiegle du in Liedern,
> Was die Erde schönstes hat,

which might be taken as the motto of Brahms's own lyric works, dominates the conclusion.

In Simrock's *Gedichte* (Leipzig, 1844) the verses are found under the title *Vevey* in the section headed 'Travels in Switzerland, 1833'.

No. 3. Regenlied.

The song begins strangely and problematically. The C sharp (low setting A) with the characteristic rhythm ♩-♪ 𝅗𝅥 and the fifth lie like a cloud veiling the dripping accompaniment. First in the voice part, and then in the bass, are heard the monotonous call and the quaver phrases, which with agitated monotony and varied uniformity accompany the melody in imitation

of the falling rain. A picture at once of unrest and peaceful reverie. Both the melody and the accompaniment are very impressive. The modulations and climaxes are interrupted and governed by the cries in bass and treble. A strengthened bass movement and repetitions lead on until at the words *Welche Wonne* the whole scene changes. The bass notes, portraying the heavy raindrops, fall dully, the piano part joins the falling, gliding movement, while the melody develops more and more strength, rising to a powerful climax at the words *den neu erwachten Düften seine Kinderbrust zu lüften.* The interlude leads on with a rippling wave motion to the middle passage, which begins quietly *wie die Kelche, die da troffen.* The scene is permeated with feeling and experience. The accompaniment follows the song, raises it, and strengthens it with a broad flowing sequence of chords, then gradually dies away. Out of the silence rises the opening melody *Walle Regen* with which the melancholy tones of the beginning return intensified. The afterpiece is, like the accompaniment, a work of art in itself: one sees the picture, the rain dying away, a few drops falling still, and beyond the picture itself one sees other visions of faint-hearted, yet still trusting hope.

Brahms used the melody of this song in his second violin sonata in A major, Op. 100.

The importance of the *Regenlied* was recognized among Brahms's friends. Frau Schumann said that one could hear it all day long, and Frau von Herzogenberg wrote to the composer on 24 November 1883: 'Yesterday I tried my puny powers on the old *Regenlied*, but I was forced to give it up, as I began to howl', and three years later, in her letter of 31 December 1886, she wrote 'With what joy I welcomed, in the first movement [of the violin sonata], the melody of the Klaus Groth song'.

This was the first of the settings composed by Brahms to the words of his intimate friend, Klaus Groth of Kiel,

who was the author of Nos. 3, 4, 7, and 8 of this opus and also of *O wüsst ich doch den Weg zurück* (Op. 63, No. 8), *Wie Melodien zieht es* (Op. 105, No. 1), &c. Brahms asked the publisher Rieter on 23 December 1873 to send Op. 59 to the poet with the message 'We send this as in duty bound. Add to it my most affectionate greeting.'

Brahms found the poem in Groth's collection *Hundert Blätter*, *Paralipomena zum Quickborn* (1854). While the *Quickborn* has a Low German text, the *Hundert Blätter* is written in High German.

No. 4. Nachklang (Composed 1873).

An echo of the *Regenlied*, beginning with the same melody, then softening somewhat, but with a more vivid expression of grief. (One may compare bars 16–19 with the slow movement of Beethoven's C sharp minor sonata, Op. 27.) At *wenn die Sonne* the mood becomes somewhat freer, less anxious, only to sink back again. The whole ends on a melancholy note in the major. The text was written by Groth in 1856 at Bonn, and sent by him to his friend the *Hofkapellmeister* Albert Dietrich of Oldenburg, from whom Brahms obtained it. The lines are not found in the collections of Groth's poems.

There was an earlier setting of the same song, written in 1862 or 1866, but Brahms did not have it printed and it was only published in 1908, by the *Deutsche Brahms-Gesellschaft* for private circulation among members. It is the last song in the appendix to the present work (see p. 251).

No. 5. Agnes (Rosenzeit, wie schnell vorbei).

This song is almost strophic in form, as is the poem itself, which Mörike called *Refrain-Liedchen*. Brahms's melody is in the true folk-song style, limited in conception, thin in development, and yet very expressive in its use of intervals. The five-bar period, brought

about by the repetition of a bar, is very effective with the constant change between 3/4 and 2/4 time. The melody remains practically the same throughout. Only at passages such as *mit krankem Blut* at the second and third time, and in the later verses, do we find the voice part in the higher compass, which in the first verse is occupied by the piano.

The changing accompaniment to the unchanged melody is delightful. Every turn of thought in the words is clothed in its own tone picture. Brahms included the melody later in his forty-nine folk-songs. Among his models may be mentioned Beethoven's *Busslied* and Schubert's *Im Frühling*. In the accompaniment of the final verse the colour is particularly noteworthy.

Hugo Wolf's setting of the same words has become widely known during recent decades.

The verses, written in 1831, were taken by Brahms from Mörike's *Gedichte* (1838). Mörike had destined them for his novel *Maler Nolten*, in the second volume of which they appear with a setting by Hetsch.

The many repetitions, *schnell vorbei*, *blieben treu*, &c., were not introduced by Brahms, but are in Mörike's poem.

No. 6. Eine gute, gute Nacht.

This little song is quite simple and contains no highly-coloured passages. It arises purely from a mood of the moment. Accompaniment and melody are intermingled in true Brahmsian style, their separate threads combining in the development to form a complete unity. The unsuspected *forte* in the fifth bar has the effect of a defiant reproof; a similar effect is found in bars 13 and 11 from the end *dass du sie gewährest*. The quaver figure in the first bars, which is repeated in the interlude, has a certain alluring tenderness, and in the second verse the accompaniment is more caressing, bantering, than in the first. The ending is especially

significant: the lover appears to find great difficulty in tearing himself away from his sweetheart.

Brahms found the text in the second volume of Daumer's *Polydora* (Frankfurt-am-Main, 1855), in the section of Russian poems. For *Polydora* see Op. 46, No. 1 (pp. 63–4 above).

No. 7. Mein wundes Herz verlangt nach milder Ruh.

The introduction begins in a restless, rugged manner. There is a confused intertwining of notes in which occasional motif fragments appear, sometimes in combination, sometimes in opposition, until the whole dies away in a flight of longing. Then the song begins with its sharp angular melody followed by a canonical bass accompaniment, which takes away half the worth of the air. Scarcely has the imitation joined the song and taken on an accompaniment form (at *es fliegt dir weinend*) when the bass also takes up the principal melody, this time in the lower sixth. These contrapuntal passages are nowhere an end in themselves, but at the climax of the song *hauche sie ihm ein* they at once recede behind the warm, swelling accompaniment. They are also to be found in the interlude. The gliding figure in bar 11 (after *ein*) is a derivation from the first bars of the melody; then the bass takes it up and the vocal part moves in counterpoint (*Es fliegt dir weinend*), while immediately the accompaniment figure curtails the movement. In spite of this artistic development, which is maintained in the following bars, the melody retains its own richness and power, and leads back in a broad, sweeping line to the interlude in changed form and to the opening air. Then come imitative movements which portray on all sides desire and longing. The line of the descending fifth at the words *O lächle fort* is taken up immediately by the treble, the tenor and bass sing it also, and then turn it to the major. The same mood is maintained through-

out, a longing that grows and passionately utters *Mein Stern bist du*. The last sighs *mein Pol, mein Stern* ring out above flat chords in trusting, jubilant happiness. The ending *mein Stern bist du* brings in again the falling fifth, this time lengthened and carried on by the bass, until the whole is coloured by the warm E major.

Brahms took the poem from Klaus Groth's collection *Hundert Blätter, Paralipomena zum Quickborn* (1854) in the section *Klänge*.

No. 8. Dein blaues Auge hält so still.

There is a broad tension over the first bar. The air, with its violin-like tones, is contrasted with the upward hurrying bass, and develops into a happy melody breathing peace and quiet resignation. The song starts simply, almost in recitatif. It is as though this mood of deepest love could not be expressed by singing, as though only feeling remained, as though passion would break the happiness of the hour. The accompaniment is a simple theme of love, quiet and trustful. Then memory throws shadows across the picture; the accompaniment becomes glowing and hectic and realistic with its dissonances (*es brannte* and *schmerzt*). The return to dreamy reverie is all the more striking in contrast. Again the accompaniment sings its song, above which rises the vocal part with its clear free air. The notes of the triad alone are used for the words *und wie ein See so kühl.*

It is very rare in Brahms's work at this late period to find expression marks in the vocal part (the *f* at *ich sehe mich gesund* and at *und wie ein See so kühl*).

The source of the poem is the same as that of No. 7.

Op. 61. Four Duets for Soprano and Alto with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1874.

No. 1. Die Schwestern.

This is one of the most frequently sung of Brahms's duets. Nothing is known of its date. The work shows

once again the composer's love of Magyar melodies, which is also displayed in Op. 69, No. 4, and elsewhere. The cheerful minor air resembles an Hungarian folk-song with the customary instrumental dance music at the end. In the music we seem to hear the gipsy fiddlers bowing their octaves and sixths, followed at the close by a sharp staccato (which reverts to the minor key). The heartache of the sisters, which is expressed in agonized seconds, has been portrayed by Brahms by direct incursion into the major in complete contrast with the preceding passage. The tragic ending is somewhat lightened by the fading away of the melody and the solid instrumental epilogue.

The poem was written in 1837 and published in 1838. Brahms altered it slightly in a few places. In the original we have

verse 2 *lichtbraune Haar* instead of *nussbraune Haar.*
„ 2 *flichtst* instead of *flichst.*
„ 4 *und schlafen* instead of *wir schlafen.*
„ 5 *gewendt* instead of *gewandt.*

In later editions Mörike inserted another *und* in the last line, so that the poem ends in a better manner and more in the fashion of the real folk-song *Und jetzt hat das Liedel ein End.*

For particulars of the poem see Mörike's delightful letter to his friend Hartlaub of 7 November 1837.

No. 2. Klosterfräulein.

This duet also cannot be definitely dated. Brahms, like Justinus Kerner, gave it a popular setting. Quiet bass tones and a constantly recurring instrumental figure support the simple melody with its homely echo effect. The poem, written by Kerner in 1806 and published in Seckendorff's *Musenalmanach* for 1809, is based on the old *Nonnelied*

's ist kein verdrüsslicher Lebe
Als in das Klösterli gehe

which had already been set to music by Philipp

Emanuel Bach. At the same time as Brahms and earlier, other composers exercised their art on the text, e.g. Friedrich Silcher (1827), Robert Schumann (1849, Op. 69, No. 3), and Heinrich von Herzogenberg (Op. 44 II, No. 6).

In Kerner's version we have

verse 1 *vorüber, hat mir kein Blümlein gebracht.*
„ 2 *Wie tief, tief dort unten.*
„ 3 *Wie weit, weit dort oben* (without *ach, ach*).

(The word *und* inserted by Brahms does not give the real folk-song effect.)

In later editions the poet left out the double *ach, ach* in the first line.

Frau von Herzogenberg quoted the lines from the last verse of the duet

Ach wie weit, wie weit dort oben
Zwei Vöglein fliegen in Ruh

in a letter to Brahms of 19 January 1878, in which she expressed very strongly her aversion for Wagner.

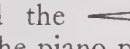
No. 3. Phänomen.

Brahms wrote the composition in 1833. Goethe's mystical reflection invites by its form a most artistic setting. The broad passage in sixths and thirds of the first part is followed at the words *im Nebel* by a canon in the lower fourth, then the lower fifth, to which later a second canon in the upper fourth is added (*zwar ist der Bogen*). Towards the end the modulation rises almost to voluptuousness. It is interesting to see musical reminiscences in the setting of such an unlikely text, but at the cadenzas *farbig beschattet* and *wirst du lieben* the melody recalls Brahms's *Minnelied*, *Holder klingt der Vogelsang*.

The celebrated conductor, Hermann Levi of Munich, who was one of Brahms's warmest admirers and friends until he identified himself with the Wagner circle, wrote to Brahms on 24 December 1874 'The B major

melody *Wenn zu der Regenwand* is so constantly with me that as a last resource to rid myself of it I must take paper and write to you. If only I could tell you how the song has impressed and moved me!'[1]

Goethe's poem, which belongs to the section *Buch des Sängers* in the *Westöstliche Divan*, was written in 1814.

In the manuscript fair copy Brahms himself inserted in the tenth bar from the end the *pf* and  , and also in the eighth bar from the end the corresponding with the same mark in the piano part.

No. 4. Die Boten der Liebe.

The date of composition cannot be definitely stated. The melody seems to describe the flight of the messengers, the stir in the air, and the waving corn, with its swinging rocking 9/8 time; it moves lightly and airily from beginning to end.

At the closing passages *vom Liebsten herbei*, *vom Liebsten herzu*, and *ich lieb dich so heiss*, there is a displacement of the rhythmical centre of gravity often found in Brahms (cp. the ending of *Dunkel, wie dunkel*, Op. 43, No. 1, &c.).

The accompaniment begins at once *forte* in the first bar, an accentuation which is also quite popular with the composer (cp. Op. 107, No. 3 (*Schwalbe, sag mir an*), Op. 97, No. 2 (*Ein Vöglein fliegt*), &c.). Eduard Behm in his *Erinnerungen an Brahms* (Deutsche Tonkünstler-Zeitung, Berlin, 1911, p. 126) explains this as follows: 'Brahms was fundamentally averse from all sickly inappropriate whispering, and on that account alone wrote in many passages of the songs a *forte* where a *piano* is expected.'

The poem was taken by Brahms without any alteration of importance from Wenzig's *Westslawischer Märchenschatz* (1857). The version given in the first edition, which had previously appeared under the title

[1] Cp. *Johannes Brahms im Briefwechsel mit Hermann Levi, Friedrich Gernsheim, sowie den Familien Hecht und Fellinger*, edited by Leopold Schmidt (Berlin, Verlag der Deutschen Brahms-Gesellschaft, 1910), p. 178.

Slawische Volkslieder (1830), displays minor variations. Wenzig was also the author of the translation of the Wendish song rendered famous by Brahms, *Von ewiger Liebe* (Op. 43, No. 1).

Op. 63. Songs and Ballads for Solo Voice, with Pianoforte. Leipzig, Peters. Published 1874.

No. 1. Frühlingstrost (Es weht um mich Narzissenduft).

Warm strong passion pulsates through this song, to which Brahms has given a rondeau form. Right from the introduction we have a picture of turmoil and strife. Richly welling sixths in the accompaniment bear the rising instrumental motifs which sing of longing and waiting, and which with a characteristic sixth leap, A to F sharp, draw together in one harmonious line. Then the song starts in restrained tones with the same motif, but with the sixth leap supported by the bass. This bass figure, A to F sharp, runs through the whole song, sometimes emphasized, sometimes interrupted. Above it sounds the melody, now restrained, now bursting forth again to lose itself finally in a blissful wave of coloratura; cp. the lengthening of the rhyme at *Betrübter*. Thoughts of lusty deeds and struggles, which ring out in the music in powerful chords and conjure up pictures of bitter strife, make way for yearning, sorrow-stricken motifs, bringing with them the sixth in the accompaniment, the symbol of desire. With a short interlude Brahms leads back again to the melody of the first verse at the words *Wir sind dir alle wohlgesinnt*. Then the mood changes, and in the verse *Zur Liebsten tragen* the music takes on a soothing dance character, as if to the sound of lutes and guitars, and seems to treat the sensuous melody with great tenderness. Yet under the dream and vision of happiness glows expectation. One hears it at the fresh sixths which enter the picture at *Wir wollen, wenn du von ihr gehst*, and in the return of the yearning bass which

accompanies the melody of the first verse and thence the wild passionate ending.

Brahms took the verses, dated 12 April 1810, from Schenkendorf's *Gedichte* (Berlin, 1837).

No. 2. Erinnerung.

One of the most sincere of Brahms's melodies, written in simple and diatonic form, and very impressive in effect. The unpretentious main air is broken by two parenthetic phrases. The passages *Ihr trugt ja das geliebte Bild* and *Du schönstes halb verhauchtes Wort* deviate from the homely theme into a richer and deeper modulation. At the end of the piano ritornello, after the words *meinen Augen dort enthüllt*, the preparation of the syncopations in the ritornello is particularly charming. At tempo 1 the melody of the first verse returns, but with changes of rhythm in the right hand of the accompaniment.

The whole work is an example of the charming manner in which Brahms could handle a simple air.

The source of the poem is the same as that of No. 1.

No. 3. An ein Bild (Was schaust du mich so freundlich an).

The poem does not offer a particularly fortunate basis for the composer. The melodies of the first two verses are full of feeling, almost over-full, yet one cannot ignore a certain awkwardness. There is a peculiar effect in the middle passage, obtained by the climax at *Gleich einem, der ins tiefe Meer* after the pedal-note bars. The ending of the piano part is also notably fine.

The editor of Schenkendorf's *Gedichte* (Berlin, 1837) entitled the verses *An ein Bild, das Porträt seiner Gattin* and dated them 29 March 1816.

No. 4. An die Tauben (Fliegt nur aus, geliebte Tauben).

A graceful song with an easy running melody introduced by a rising C major chord. In spite of the

simplicity of the song, it contains surprising and original traits, as for example the realistic change in melody and harmony at the words *gequälter Mann*.

Schenkendorf noted, upon the first publication of the poem in 1837, the date of its composition as 'Late autumn, 1815, at Koblenz'.

No. 5. Junge Lieder I (Meine Liebe ist grün).

Composed in December 1873. This celebrated song was inspired by the poem of the 18-year-old godchild of the composer, the son of Robert and Clara Schumann. Brahms set to music, besides Op. 63, No. 6, a third song by him, Op. 86, No. 5 (*Versunken*).

This genial setting seems to be in one wide sweep. Particularly noteworthy are the stimulating syncopations, the heavy, pounding bass, the flight of the melody, and the impressive power of the weighty chords at the passage from *glänzt wohl herab* to *Wonne* which express the exuberance of the melody by characteristic transitions to other keys. The interlude of the piano is masterly with the reiteration of F sharp. Here as so often,[1] Brahms closes the verses with the turn to the lower sixth as in the similar song *Wonnevoll*. The effect of the *p* in the two closing bars of the piano part, merging itself into the bliss of the song, is curious: one cannot say whether it signifies a faint anxiety, hesitation and doubt, or peaceful calm.

Felix Schumann did not publish his poems.

No. 6. Junge Lieder II (Wenn um den Hollunder).

Composed in the summer of 1874. Brahms intended the composition as a Christmas present for the young poet and his mother, Clara Schumann, for whom Brahms had the greatest regard. The piece reveals a tender melody of long breath and beautiful structure. At the words *dann kos ich* the modulations are an

[1] Four times in Op. 63 (in Nos. 1, 3, 6, and 7, and also, transposed, in No. 9).

excellent example of Brahms's powers of expression. The questioning tone of the six-five chord (reminiscent of Schumann) at *weich bemoost* has a most poetic effect. There is also a particularly artistic expression of the picturesque at the words *Und wenn die Glocke erschallt.*

For the poem see No. 5.

No. 7. Wie traulich war das Fleckchen.

Brahms, and not the poet, supplied the title *Heimweh* to this and the two following songs, and the first number of the work following this has the title *Heimat.* One thinks of Fontane's line *Der ist in tiefster Seele treu, der die Heimat so liebt wie du.*

The first two verses of this song have the same form. In the third verse also the intimate winning air remains almost the same, but the accompaniment becomes heavier. The ending, with its finely formed modulations and the heightened melody at *mein Sehnen*, is full of charm.

The words of the song, and also those of the two following, are from Klaus Groth's collection *Hundert Blätter, Paralipomena zum Quickborn* (1854). They are not found together there, but Brahms united them in one whole and gave them the title *Heimweh* I, II, and III.

No. 8. O wüsst ich doch den Weg zurück.

'The [Groth's] poems are magnificent' wrote Billroth to Brahms 'and you have set them to beautiful music with skill and imagination. As far as my own idea of songs goes, I should say that the second *O wüsst ich doch den Weg zurück* is the best, and I prophesy for it an effect similar to that of the *Mainacht* from the purely musical point of view.' (Cp. Kalbeck's *Biographie*, iii, 39.)

The song is full of feeling, which is deepened by the dark tones of the bass, where resolved and divided chords in the accompaniment veil the whole in mystical shadows. The surprising change at the end of the first verse at *Hand* is perhaps to indicate the question

in the poem, since this ending is obviously so appropriate to the spiritual tone of the preceding words *o warum sucht ich nach dem Glück.* In the second verse longing is as strongly expressed in the chromatic line of the melody as in the counterpart of the piano. The pedal point and the following intermediate passage in the accompaniment give in striking fashion a picture of sleepiness at the passage *die müden Augen zuzutun*, and later still portray equally well immobility at *der Zeiten Wandel nicht zu sehen.*

The master, who is usually so sparing of repetitions, has exercised the licence of the musician at *der Mutter Hand*, *zum zweiten Mal ein Kind*, and *öder Strand*, in order to deepen the sentiment of the poetry.

At the end, with the words *ringsum ist öder Strand*, the melody returns as in the first verse, but now in the minor with a different and heavier accompaniment, the bass following the air: an ending, which seems to sound the death-knell of all hope.

For the text see No. 7.

No. 9. Ich sah als Knabe Blumen blühn.

From beginning to end Brahms here reminds us of Schubert. The main motif from the last song composed by Schubert, *Die Taubenpost* (from the *Schwanengesang*), accompanies us to the end. For the content of the setting by Brahms this reminiscence is significant: in Schubert's song the words of the passage mentioned above are *sie heisst: die Sehnsucht!* The masterly musical rendering of the whole is delightful. Particularly to be noticed are the flowing accompaniment against the melody, the change of the key at *es war ein Duft*, the yearning viola tones of the piano part at *wo mag er blieben sein*, the magnificent modulations, and the expressive syncopations. Later the vocal part brings back again in an unexpected manner the accompaniment theme of the first verse, while the piano takes up the vocal part, interchanging the roles. Whoever has

heard the ending *es war der Jugend Glanz*, even if played by the piano alone, will retain the impression for the rest of his life.

For the text see No. 7.

Op. 66. Five Duets for Soprano and Alto, with Piano Accompaniment. Berlin, N. Simrock. Published 1875.

Nos. 1 and 2. Klänge I und II.

In the second verse of the first duet, at the words *Und die Blumen müssen welken*, the alto voice brings in in contra-movement a canon in the lower fifth. The four notes at the beginning of the second duet *Wenn ein müder Leib begraben* are also used at the beginning of the second movement of the Brahms pianoforte sonata, Op. 2, in F sharp minor, and (in a different rhythm) in the Scherzo of the same sonata.

Both duets were written in 1875. The poem was taken from Groth's work *Hundert Blätter*, *Paralipomena zum Quickborn* (1854).

The arpeggio marks in the piano part were added by Brahms in the manuscript fair copy for the printers.

No. 3. Am Strande.

The date of composition is unknown.

The canonical development of the vocal part in the second verse has a particularly charming effect. The poet who wrote the words was a theologian of Hamburg. He was a great-nephew of Brahms's favourite poet, Ludwig Hölty, who was a member of the Göttinger *Hain* and author of the *Mainacht* and the *Minnelied*.

In Hermann Hölty's *Bilder und Balladen* (Hanover, second enlarged edition 1874) towards the end, the word is *all'* instead of *alle*.

No. 4. Jägerlied.

The date of the composition of this duet is also unknown.

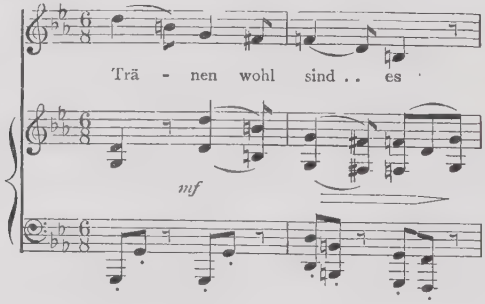
In order to characterize the antithesis of question and answer Brahms changed not only the key and the

rhythm, but also the accompaniment throughout. The sustained G at the beginning is very effective in the first two verses, and later the resigned sadness of the melody, with the restless heartbeats in the bass at *Häslein jag ich*, *Tränen wohl sind es*, and *Jäger, was hast du im Herzlein*. In the second half of the song the woeful answers of the hunter are intensified by the lengthening and drawn-out tension of the melody. We are reminded of the forest and the chase by the sound of the hunter's horn: sixth, fifth, third.

In the *Vermischte Gedichte* of Candidus, from which the words are taken, Brahms found also the texts for seven other songs, including the often sung *Es kehrt die dunkle Schwalbe*.

For Candidus see the notes to Op. 58, No. 5, p. 94 above.

The original version of bars 21 and 22 showed an anticipation of the passionate strains of the last verse:

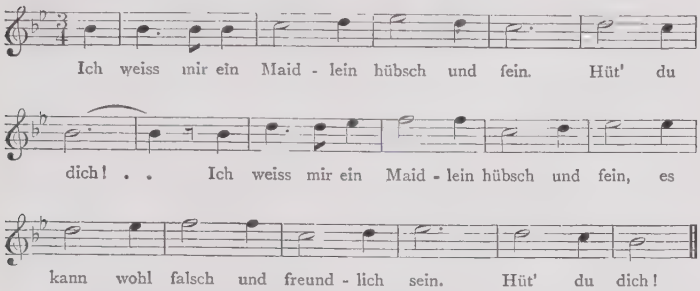


In the manuscript fair copy for the printers Brahms changed both bars to their present form. He also introduced in bar 14 the last quaver in the right hand of the piano part.

No. 5. Hüt du dich.

This sincere work belongs with the duet, Op. 61, No. 3 (*Phänomen*), to the year 1873. The text of this poem, which has often been set to music and is still frequently sung by male-voice choirs, is very old and dates back

to the sixteenth century. In 1542 it appeared in Berg and Newber's *68 Lieder* (Nuremberg) with the following air:



The poem and air were so popular that they were quoted in 1544 in a famous quodlibet of Wolfgang Schmeltzel of Vienna. Friedrich Nicolai published the verses in his *Feyner Almanach* in 1777, with a new melody by Johann Friedrich Reichardt. In 1806 they were printed in the *Wunderhorn*, from which Brahms took his version.

Brahms altered in verse 1 the word *Maidlein* into *Mädlein*, in verse 2 *überzwerch anschaun* into *verliebt anschaun*, and in verse 4 *nach ihrem Fleiss* into *mit allem Fleiss*.

Op. 69. Nine Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1877.

Brahms himself suggested the division of the long opus into two volumes in a letter to Fritz Simrock of 18 April 1877.

In the nine songs deep melancholy and merry joy intermingle in an attempt, as it were, to portray artistically all the moods and feelings of a young girl. Brahms twice expressed a wish to the publisher that the numbers of Op. 69 should be 'definitely described as *Mädchenlieder*, if this word does not appear in the title'.

All nine songs were written in March 1877.

No. 1. Klage.

The song is typically Slavonic in both rhythm and melody. It is found in Joseph Wenzig's *Westslawischer Märchenschatz* (1857), where it is noted as Bohemian. At the beginning of the third verse Wenzig's version is *was mich mit Qual erfüllt*. For Wenzig see above, Op. 43, No. 1, p. 57.

Brahms originally marked the song *con moto e grazioso*, and only inserted *poco allegro* later in the printer's fair copy. At the same time he added the characteristic *piano* in the piano part at the end of the ritornello before the beginning of the second and third verses.

No. 2. Klage.

The dance-like melody, the gracefulness of which is rather in contrast to the passionate poem, is distinguished by an oft-repeated ascending instrumental figure, which might have been taken straight from some Slavonic dance tune. The commencement on the last beat of the bar is characteristic of both.

This text also is taken from Wenzig's *Westslawischer Märchenschatz* (1857). It had previously appeared in a somewhat different form in Wenzig's *Slawische Volkslieder* (1830) under the title *Mädchenklage* in the section of Slovak folk-songs.

Brahms did not set to music the second and third verses of the poem:

Nimm von der eiteln Erde,
O Gott, mich auf zu dir,
Nimmt man den Meistgeliebten
Von allen Burschen mir.

O Gott, mein guter Vater,
Wie strafst du mich so schwer!
Was sonst mich süss erfreute,
Das gibst du mir nicht mehr.

For Wenzig see Op. 43, No. 1, p. 57.

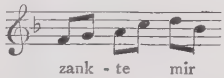
Nos. 3 and 4. Abschied and 'Des Liebsten Schwur'.

Abschied is a homely folk-song whose vocal part begins with an imitation of the bass theme of the piano ritornello. *Des Liebsten Schwur*, in contrast, is a popular concert song, decidedly instrumental and dance-like in character. At the fourth verse of the second song *Mir schwor der Geliebte* the previous piano ritornello is changed to accompaniment, while the vocal part has a new melody in counterpoint.

Of this song Theodor Billroth wrote to Eduard Hanslick that it was 'an enchanting effect, where the fourth verse cannot wait any longer for the interlude, but bursts joyfully into it with full confidence' (cp. Eduard Hanslick, *Aus meinem Leben*, p. 318).

The source of the texts of both songs is the same as for Nos. 1 and 2. An earlier version in Wenzig's *Slawische Volkslieder* (1830) with the description 'Bohemian' shows many variations.

Brahms altered in the manuscript the original tempo direction *Schnell und heimlich* first to *Belebt* and finally to *Sehr belebt*. He also added in the first bars of the vocal part the following variations to the notes



which he appears to have crossed out in the rough proof. In the piano part of this and of the next bar the *arpeggiando* marks in the bass were only added later in pencil. The first three verses appear in the manuscript one under another.

For Wenzig see above, Op. 43, No. 1.

No. 5. Tambourliedchen.

'The maiden disguises herself as a drummer-boy.' This was Brahms's thought in writing this little song, which begins so boldly and impudently with its drumming triplets (cp. his letter to the publisher Fritz

Simrock of 18 April 1877 about this composition, which had been written a few weeks earlier).

Brahms took the verses from the *Vermischte Gedichte* of Candidus (1869). For Candidus see above, Op. 58, No. 5, p. 94.

No. 6. Vom Strande.

This charming and moving composition in A minor begins, strangely enough, in F major. At the passages *Vom Strande*, *lieb Mutter* and *vernicht ich die Klagen* the accompaniment is strongly reminiscent of the piano part of Schumann's well-known song *Das ist ein Flöten und Geigen* from the *Dichterliebe*. Special note should be taken of the typically Brahmsian rhythmic modifications in the piano passage after the first and second verses (changing of the 3/8 time to 6/8).

The song is the third of a series of poems to which Eichendorff gave the title *Aus dem Spanischen*. The twofold repetition of the initial lines was taken by Brahms from Eichendorff, but he changed:

page 4, line 2, bar 3 *ihr Lauf* to *der Lauf*.
„ 5, „ 2, „ 2 *verhielt ich* to *vernicht ich*.
„ 6, „ 3, „ 1 *zum Strande* to *vom Strande*.

(The last two variants may be slips of the pen.)

In the manuscript Brahms had written the first and second verses of the text under each other, but he agreed later that the text should be 'spread out'.[1] The characteristic *piano* in bar 21 (later also at the corresponding passage *zertrümmern*) was inserted afterwards by Brahms in the fair copy for the printers. A ♮ has been inserted by the present author in page 6, line 3, bar 2 at the end, and also in page 8, line 3, bar 2.

No. 7. Über die See.

Brahms took eleven poems for his compositions from the *Lieder und Gedichte* of Carl Lemcke (1861). Before this song, he had already taken four for male-voice

[1] Cp. *Brahms' Briefe an Simrock*, vol. ii, Berlin, 1917, p. 27.

choirs (Op. 41, Nos. 2–5), including the often sung *Marschieren.*

Lemcke, born in Schwerin in 1831, worked as lecturer in aesthetics and the history of literature and art at Heidelberg, Munich, Aachen, Amsterdam, and Stuttgart. He published a series of novels under the pseudonym, Carl Manno. He obtained a wide reputation through the many editions of his two works, *Populäre Ästhetik* (Leipzig, 1865) and *Geschichte der deutschen Dichtung neuerer Zeit* (Leipzig, 1871).

In the ninth bar of each of the three verses Brahms altered the poet's words in order to have three crotchets in the melody, which preserves the rhythmic parallel. He put:

verse 1 *ist ihm mein* instead of *ist mein.*
" 2 *sinket die* instead of *sinkt die.*
" 3 *muss ich zurück* instead of *muss zurück.*

No. 8. Salome.

The high-spirited roguish song, with its bold rhythms and stubborn bass, bears a distant resemblance to *Der Schmied* (Op. 19, No. 4). The Vienna surgeon and music-lover, Theodor Billroth, in a letter to Eduard Hanslick, characterized *Salome* thus: 'An original sixteen-year-old, dark-eyed maiden, foolish and gay, very nimble, very light, with natural grace, and high spirits' (cp. Eduard Hanslick, *Aus meinem Leben*, p. 318). Brahms found the text in Keller's *Neuere Gedichte* (Brunswick, 1851), where it stands in the series *Von Weibern* (1846).

Brahms set to music two other songs by the Swiss poet, viz. Op. 70, No. 4, and Op. 86, No. 1.

In verse 4 Brahms altered Keller's version *den stolzen Mann* (perhaps inadvertently) into *teuren Mann.*

No. 9. Mädchenfluch.

This song, with its passionate sensuality, is Slavonic in its rhythmic form. The text is taken from the collection *Die Gesänge der Serben*, published by Kapper

in 1852 at Leipzig. It is there entitled *Fluch ihm, Mutter, ich auch will ihm fluchen.*

Kapper was a physician and writer, born in Prag-Smichow, who spent many years travelling in the Balkan States and became distinguished as a collector and translator of Slavonic poetry. Kapper was a close friend of the Bohemian poet Alfred Meissner, whose poem *Nachwirkung* Brahms set to music in his early years and published as Op. 6, No. 3.

Brahms made the following alterations:

verse 5, page 17, line 3, bar 1 *Jowo* into *Jawo.*
" 6, " 17, " 3, " 4 *denn erst* into *dann erst.*

In the penultimate bar Brahms only later inserted the *arpeggiando* mark before the third quaver of the right hand of the piano part. In recollection of the first two verses of the song Brahms wrote on 15 April 1879 to his friend Elisabet von Herzogenberg 'But I shall come to Graz and to Carinthia across three and nine mountain ranges, wherever you wish!'

Op. 70. Four Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1877.

No. 1. Im Garten am Seegestade.

This song, so moving in its deep sadness, was written in that most fruitful month for Brahms, February 1877. In the next to last piano ritornello the echo of the song of the bird is particularly effective, as is also the transition to the initial melody at *Das gibt ein Musizieren.* At the end Brahms appears to have been influenced by Schumann's song-cycle *Dichterliebe*, reminiscences of which occur throughout the whole song.

'The G minor, 4/4 time [song] with the dotted quavers, from Lemcke—whatever it is called' was chosen by Brahms's friend Elisabet von Herzogenberg as one of her special favourites together with the *Lerchengesang* (Op. 70, No. 2) and *Sommerfäden* (Op. 72, No. 2).

The text (from Lemcke's *Lieder und Gedichte* (1861), cp. Op. 60, No. 7) shows strongly the influence of Eichendorff. The composer inserted the title, which was lacking in the original, and in page 3, line 3, bar 2 changed *Vöglein* into *Vögel.*

In the ninth bar from the end Brahms added the *più espressivo sempre* later in the fair copy for the printers. The original manuscript, written on particularly fine paper with marginal illustrations, bears the dedication *An Frl. Johanna Schwartz mit herzlichem Gruss.—J. Brahms, Wien, Febr. 1877.* For Johanna Schwartz, the singer of Karlsruhe, see Kalbeck's *Biographie*, vol. ii, p. 146, and vol. iii, p. 202.

No. 2. Lerchengesang.

Like the preceding song, the ethereally fantastic *Lerchengesang* was probably written in March 1877. Here also we see a distant resemblance to Schumann's style, especially in the double retardations in the piano ritornellos. The meagreness of the piano part, so rare in Brahms, makes the melody unusually prominent.[1]

The text was published by Candidus in 1869 in his *Vermischte Gedichte*, from which also are taken the words to Op. 60, No. 4, *Jägerlied*, Op. 60, No. 5, *Tambourliedchen*, and Op. 72, No. 1, *Alte Liebe* (*Es kehrt die dunkle Schwalbe*).

For Candidus see above, Op. 58, No. 5.

No. 3. Serenade.

Brahms took the poem for this composition, which was written in May 1875, from the opera by Goethe *Claudine von Villa Bella.* There the verses are sung by the hero Rugantino. Goethe's stage directions are that the hero sings 'turning now to Claudine, now to Lucinde, and accompanying himself on the zither'.

[1] 'I only regret that the right hand does not even have to stretch an eleventh or a thirteenth, for it would do it gladly!' wrote Heinrich von Herzogenberg to Brahms on 27 April 1877 after receiving the song.

Brahms has somewhat rearranged Goethe's words. From the third verse on, they run in the original

Sagen warum
Zärtliche Seelen
Einsam und stumm
Immer sich quälen,
Selbst sich betrügen.

Instead of *betrügen* Brahms wrote and printed *betrüben*. Since this was doubtless an oversight, Goethe's version is now given correctly with the music.

For the title Brahms followed the example of Christian Gottlieb Neefe (Beethoven's master), who a year after the first edition of the verses had published a setting in his collection of songs *Serenaden*, with which Brahms was acquainted.

A reprint of this first setting of Goethe's poem is to be found in *Goethes Gedichte in Kompositionen seiner Zeitgenossen*, edited for the Goethe-Gesellschaft by the present writer, 1896. Four years after Neefe Johann Friedrich Reichardt wrote two musical settings to the verses; there was a further setting by Franz Schubert (1815) and in our own time by Max Bruch (Op. 49).

No 4. Abendregen.

The composition was written in the summer of 1875. Shortly before, the rather unsatisfactory correspondence between Brahms and Richard Wagner had closed, the details of which can be found in Kalbeck's *Brahms-Biographie*, ii, 121. One will agree with Kalbeck, who connects the choice of the poem by Keller, ending *So wird ob meinem fernen bleichen Namen der Ehre Regenbogen stehn*, with the recent experience with Wagner. Before Brahms included this esoteric song, with its opening rain motif, in his Op. 70, he had sent it to the Leipzig publisher, E. W. Fritsch, an enthusiastic champion of Wagner and Brahms, for publication in his *Blätter für Hausmusik*. It appeared in this work in October 1875.

Brahms found the verses in Keller's *Neuere Gedichte* (1851). In the later editions Keller introduced several variations.

In a letter to Brahms at Pörtschach of 10 August 1878 Frau Elisabet von Herzogenberg paraphrased excellently the words of the poem thus:

'Be satisfied with the rainbow of glory which stretches high above your brow and which Pörtschach sees playing brightly upon your name in the dim distant future.'

Other friends of the composer could not reconcile themselves to Keller's verses, e.g. Frau Clara Schumann and Professor Billroth (cp. Kalbeck's *Biographie*, iii, 139, and *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg* (1907), vol. i, p. 69).

Two other settings of Keller's poems are found in Brahms's Op. 69, No. 8, and Op. 86, No. 1.

Op. 71. Five Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1877.

All five numbers date from March 1877.

No. 1. 'Es liebt sich so lieblich im Lenze.'

Heine, who first published his poem in 1839, gave it the title *Frühling*. In this first edition he wrote the second verse as follows:

Das knospet und quillt und duftet und blüht,—
Es liebt sich so lieblich im Lenze!
Die Schäferin seufzt aus vollem Gemüt:
Wem geb ich meine Kränze?

In later editions, however, he changed the first and third lines to:

Das knospet und quillt, mit duftender Lust,—
Die Schäferin seufzt aus tiefer Brust:

Brahms could not bring himself to allow the altered version *mit duftender Lust*, which he had actually set down in his manuscript beneath the music, to stand.

Still less however did he like the original version of the third line *seufzt aus vollem Gemüt*, so he resolved on a compromise, which made the rhyme too short.

The first, second, and fourth verses in Brahms's composition are identical in their main features. The line which is taken as the title *Es liebt sich so lieblich im Lenze* returns three times with the same melody. The last bars of the song are reminiscent of the ending of the third movement of the violin sonata in G major, Op. 78 (1880).

In the first and third verses Brahms altered Heine's *sitzt* and *grüsst* into *sitzet* and *grüsset*, and instead of *Reuter* he wrote throughout *Reiter*. Originally Brahms gave the song the same title as Heine, *Frühling*, but he changed this with his own hand in the fair copy for the printers to *Es liebt sich so lieblich im Lenze*.

The wish expressed by the composer in his letter of 31 October 1878 that there should be a hyphen (as opposed to a dash) in the fourth bar at *da - hin - es* has been fulfilled in the present edition.

No. 2. An den Mond.

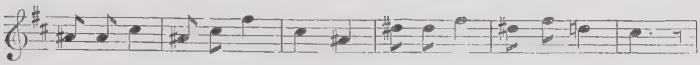
In his letter of 4 May 1877 Brahms pointed out to the publisher, Fritz Simrock, that several songs, including the above, were very high and might be transposed a tone. On technical grounds it seems to have been too late to carry out this instruction, and hence *An den Mond* is still printed in the key of the manuscript, i.e. B minor. For the present edition, however, according to Brahms's wish, the more accommodating key of A minor has been chosen.

In this song, with its rich atmosphere and serenade form, its voluptuous sixths and hovering antitheses, the rhythm

is strongly expressed from beginning to end.

The lines are taken from Simrock's *Gedichte* (Stuttgart, 1863).

In the manuscript and in the first impression the vocal part on page 7 was given as follows:



Pages 7 and 8, at *Ferne, holder, sie zusammenhält*, were similar. It appears that Brahms did not wish to break the melodic line by quaver notes or dots. In correcting the proof of the edition for low voices, however, he later inserted tied quavers, which now appear in the new edition in the original keys.

The passages *Sag ihr, die ich trag im Herzen* and *sag ihr, über tausend Meilen* are reminiscent in the accompaniment of Schubert's pianoforte sonata in D major, second movement (*con moto* at the G major theme). The characteristic rise to the subdominant is also found there.

In page 7, line 1, bar 6 and page 7, line 2, bar 6, the harshness of the last bass note, B natural (in the vocal part A sharp), is in the original edition and in Brahms's manuscript.

No. 3. Geheimnis.

Like No. 2, *Geheimnis* belongs to those songs whose key Brahms subsequently found too high and wished to transpose a tone lower. This lowering from G major to F major is found for the first time in the present edition.

The piano part of this distinguished work has a 'lullaby' character, the smooth rhythm being maintained to the end. The hovering retardations and the pedal points play an important role. Theodor Billroth, in a letter to Hanslick,[1] characterized the composition in the words 'the most exquisite scent of lilies in the moonlight!'

[1] Cp. Eduard Hanslick, *Aus meinem Leben* (Berlin, 1894), ii, 320.

Brahms found the text in the *Vermischte Gedichte* of Candidus (1869). For the poet see above, Op. 58, No. 5, p. 94.

It appears from the manuscript fair copy sent by Brahms to the publisher that his original tempo direction was *Sehr belebt und heimlich.* Above the thirteenth bar from the end he had originally written *allmählich immer langsamer*, but in the fair copy he had changed the word *immer* to *etwas*, and in the final correction he crossed out the *etwas* and inserted a large *rit.* in pencil. These changes were the result of the suggestions of his friend Heinrich von Herzogenberg, who wrote on 27 April 1877:

'We had a strange experience with the *Frühlingsabenddämmerung.* We started off heartily, and revelled in the song again and again. Then, accidentally, my eye lit on the tempo direction, and we were shocked into silence. I remember having spoken to you about tempo directions, and I ventured to maintain that any capable fellow could not make a mistake about the tempo of a sane piece. And yet—oh how slowly we had taken it in our stupid blindness! *Sehr lebhaft und heimlich* is marked above it, and we had dwelt upon every pause in the left hand, we had lingered in blissful awe over the broken chords of the right hand $\begin{matrix}\sharp 4\\ 2\\ \text{D}\end{matrix}$ and $\begin{matrix}7\\ \sharp\\ \text{D}\end{matrix}$ with the deep low D—and now it was all wrong! We will in future play the song with the desired lively tempo. But the discovery rather pained us, and we hoped secretly that Röder [1] had made a mistake, and that you would see it in your correction, and that finally before all the world would stand the words *Langsam und heimlich.*'

In reply two days later, Brahms wrote:

'I must write immediately to thank you for your kind letter. It is true that, in the manuscript of *Frühlingsdämmerung, Belebt und heimlich* was written, but it was only put there out of perplexity—I thought the song might be very tedious! Further on in the manuscript, however, there is *immer langsamer, adagio* and finally over the whole bar 𝄐 a long pause!'

[1] The famous music-printing firm in Leipzig.

No. 4. Willst du, dass ich geh?

The composer took the text for this passionate song from Lemcke's *Lieder und Gedichte* (1861), where it bears the title *Auf der Heide saust der Wind*. For the poet see above, Op. 69, No. 7, p. 119.

Among Brahms's friends judgement on the composition was divided. While Frau Elisabet von Herzogenberg wrote to the composer that the song was quite unpleasing to her, and that in conformity with the words one could only treat such themes in popular fashion, Theodor Billroth said 'I find it very beautiful, yet these songs demand an almost dramatic disposition on the part of the singer'. He wrote to Hanslick 'A somewhat coquettish tenor singer (there are such) could turn the heads of most women with *Willst du, dass ich geh*'.[1]

In page 16, line 4, bar 2 the ♮ ♮ in the seventh chord on A have been inserted by the present author. In the first line Brahms altered Lemcke's version *saust der Wind* into *weht der Wind*.

Brahms originally left the song without a title, and it was only in the fair copy for the printers that he added in his own hand *Willst du, dass ich geh*.

No. 5. Minnelied.

One of the best known of Brahms's compositions.

'If any one wishes to know what we call musically sweet without sugariness, full of feeling without sentimentality, he should hear this song. Thoughtful feeling without conscious sensuality, a transfiguration of the ecstasy of first love: if you wish to find musical bliss, play this song over several times before going to sleep. It will lull you into sweetest dreams, and take you back to the happiest hours of your youth'

wrote Theodor Billroth to Hanslick.[2]

The composer took the text from the collection of Hölty's poems (Hamburg, 1804), whose editor Johann

[1] Cp. Max Kalbeck's *Biographie*, vol. iii, p. 139, and Ed. Hanslick, *Aus meinem Leben* (Berlin), ii, 320.

[2] Cp. Eduard Hanslick, *op. cit.*, p. 318.

Heinrich Voss had here, as in all other cases, made extensive alterations and deletions (cp. Op. 19, No. 1; Op. 43, No. 2; Op. 46, Nos. 3 and 4; Op. 49, No. 2). Hölty's *original* poem was written on 9 February 1773, but it was only published for the first time thirteen years after Brahms's composition. It ran as follows:

Süsser klingt der Vogelsang,
Wann die gute, reine,
Die mein Jünglingsherz bezwang,
Wandelt durch die Haine.

Röter blühet Tal und Au,
Grüner wird der Wasen,
Wo die Finger meiner Frau
Maienblumen lasen.

Freude fliesst aus ihrem Blick
Auf die bunte Weide,
Aber fliehet sie zurück,
Ach, so flieht die Freude.

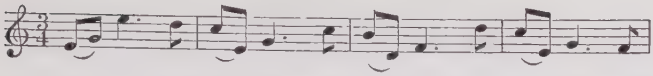
Alles ist dann für mich tot,
Welk sind alle Kräuter
Und kein Sommerabendrot
Dünkt mir schön und heiter.

Liebe, minnigliche Frau,
Wollest nimmer fliehen,
Dass mein Herz, gleich dieser Au,
Immer möge blühen.

Brahms changed Voss's version in the first verse *wann die Engelreine* into *wenn*, and in the second verse *blühet Tal und Au* into *blühen*. As tempo direction Brahms first wrote only *Sehr innig*, but later added *Doch nicht zu langsam*.

Before Brahms, Franz Schubert, Felix Mendelssohn-Bartholdy (with his usual variations of the text), Moritz Hauptmann, Louis Ehlert, and others, had set this poem to music.

Max Kalbeck has drawn attention in his *Biographie* (iii, 141) to the peculiar identity of the beginning of the melody with Joseph Gungl's Styrian waltz:



I have to thank Professor Eusebius Mandyczewski of Vienna, the distinguished authority on Brahms, for the information that Brahms later regretted deeply having transposed the song from its original key of D major to the lower key of C major. He only did so at the request of the Viennese tenor, Gustav Walter, whom he esteemed highly. In Brahms's opinion the key of D major was far more appropriate.

Op. 72. Five Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1877.

No. 1. Alte Liebe.

Date of composition, May 1875. It is both delightful and profitable to trace out the separate artistic and technical features of this profound work, which is one of Brahms's most important creations. The beginning, with its minor melody rising mystically from the bare fifth and the following doubled thirds, has a longing, dreamy character. At the words *Es ist als ob mich leise* the melody seems to rise to ethereal heights. The contrast between *neuem Glück* and *altem Liebesharm* is wonderfully strengthened by the repetition. The whole is contained from beginning to end in a single consistent quaver movement which encompasses heights and depths with equal power.

Max Klinger was roused by the song to one of the most beautiful inspirations of his *Brahms-Phantasien*. For Candidus see Op. 58, No. 5. From the *Vermischte Gedichte* of Candidus Brahms took, besides this song and the following, the words for Op. 58, No. 5; Op. 66, Nos. 4 and 5; Op. 70, No. 2; and Op. 71, No. 3.

No. 2. Sommerfäden.

Composed at the same time as *Alte Liebe*, this song is again based on the above-mentioned *Vermischte Gedichte* of Candidus (cp. No. 1).

In the music, which was one of the favourite works of Brahms's closest friends Heinrich and Elisabet von Herzogenberg, the piano part, written in the style of the old masters, is strongly marked. Particularly to be noticed are the counter-movements. As in the preceding song, significant, sharp dissonances occur here in the bars 6–4 from the end and elsewhere.

Candidus's poem, which is somewhat obscure, reads *Sind der Menschen Hirngespinnste.*

No. 3. O kühler Wald.

This full-toned song, which Stockhausen particularly liked to sing, was composed in March 1877. Brahms set to music only one other poem by Clemens Brentano, the serenade (*Hör, es klagt die Flöte wieder*) for a six-part *a capella* choir (Op. 42, No. 1).

In the original poem the lines of the song form verses 1 and 3. Brahms has omitted verse 2—

O Widerhall,
O sängst du ihr
Die süssen Träume vor,
Die Lieder all,
O bring sie ihr,
Die ich so früh verlor!

and verse 4—

Im Walde bin
Ich so allein,
O Liebchen, wandre hier,
Verschallet auch
Manch Lied so rein,
Ich singe andre dir!

No. 4. Verzagen.

This song also was written in March 1877. From the very first bars Brahms sketches a nature picture. We seem to hear the ebb and flow of the water, the restless movement of the unwearying waves, which resound as a reflection of the *ungestümes Herz.*

Brahms's source was the *Lieder und Gedichte* of C. Lemcke, published in 1861, cp. Op. 69, No. 7, p. 118.

No. 5. Unüberwindlich.

Written, like Nos. 1 and 2, in May 1875. Of a cheerful high-spirited character, in contrast to the preceding four numbers of Op. 72.

The poem contains a waggish parallel. In spite of all his vows the hero cannot resist the attraction either of wine or of his beloved, whose fidelity is not above suspicion. *Flasche* and *falsche* are used in roguish assonance to further the comparison.

The version which the composer here used was not altogether dissimilar from that used by Schubert in his song *An die Leyer*. *Ich will von Atreus Söhnen, von Kadmus will ich singen* begins the singer here, as he takes up the struggle. He is confident of victory, and swears that now and never more will he let himself be beaten. But the lure of Love and Wine makes Schubert's hero waver, like Brahms's, in his resolve. Then for the second time he summons up his strength, he will not give in to the magic of these false things (note in p. 16, line 4, the heavy but treacherous sounding minims at the renewal of the vow). Meanwhile he sees his strength undermined once more, and nothing remains to the happy wretch but to surrender cheerfully.

There could be nothing here, of course, of the cheerful revelry heard in Schubert's song, as in the realistic portrayal of the popping of corks (Brahms has however made *Pfropf* more realistic by the omission of the first *f*). The art of Brahms lies in contriving a remodelling of the material, bringing in new emotions and tones. He suggests that the hero has for himself a certain contempt.

The quotation from Scarlatti has a particularly merry effect, with its energetic fourths, its old-fashioned flourish (on C sharp), and its lively quaver descent. It portrays in p. 17, line 3, the influence of wine, and again with an equally pictorial effect in p. 19, line 2, the power of the scissors on the hair of the merry, only too

easily conquered, Samson. Brahms himself has not given the source of the quotation. He found it as the beginning of a work which appeared anonymously (*Sämtliche Werke für das Pianoforte von Dominic* [sic] *Scarlatti*, Vienna, Tobias Haslinger, No. 133, p. 402), an unusually voluminous collection, containing no less than two hundred works, whose unnamed editor was Carl Czerny of Vienna. Robert Schumann mentioned the work in his *Neue Zeitschrift für Musik* in 1839. Brahms has also, in the course of the song, made considerable use of the highly temperamental piece by Scarlatti.

In the manuscript and in the printer's fair copy the vocal part is in the bass clef. On 5 April 1877, however, the composer asked the publisher, Simrock, whether he preferred the treble clef, and ultimately at the latter's request this was chosen.

The songs Nos. 4 and 5 were transposed with the composer's agreement to E minor and G major in the editions for low voices. But later Brahms reflected on the very low key. He wrote in pencil in the margin of the manuscript fair copy, against No. 4 (*Verzagen*) 'Perhaps better in a higher key? G minor?' and against No. 5 (*Unüberwindlich*) 'Ditto, higher key? B? C?'.

Op. 75. Ballads and Romances for Two Voices with Pianoforte. Berlin, N. Simrock. Published 1877. Dedicated to his Friend Julius Allgeyer.

Brahms had originally intended to dedicate this work to his friend Frau Elisabet von Herzogenberg, but later he decided against this, because, as he himself wrote to the publisher on 12 September 1878, 'Nos. 1 and 4 are too horrible, and Nos. 2 and 3 too free for a lady'. Two years later, with the two rhapsodies Op. 79, he made amends to Frau von Herzogenberg. The painter, engraver, photographer, and author, Allgeyer, was one of Brahms's intimate friends. In the

house of this distinguished man, to whom we owe the fine biography of the painter Feuerbach, Brahms wrote his song *Die Mainacht* and the baritone solo from the *Deutsches Requiem*.

No. 1. Edward.

'I need not tell you how the beautiful poem remains always in one's mind, and how one must, eventually, in a certain sense, rid oneself of it' wrote Brahms in July 1877 to Otto Dessoff—a really Goethe-like confession. Twenty-two years earlier, the composer had written a pianoforte ballad (Op. 10, No. 1) 'after the Scottish ballad Edward', one of the most striking of his early works. Since that time he had for years carried in his mind the idea of a second composition.

The poem, in its compressed form, in the steady, pitiless development of the dialogue, and the steady rise from the stark beginning to the horrible end, is one of the greatest of Herder's ballads. The effect is that of a raging storm with rending lightning flashes. Herder introduces his translation from the collection of Bishop Percy's *Reliques of Ancient Poetry* with the magnificent words

> 'A Scottish song with the mark of Cain upon it and seething with unrest. His sword has drunk his father's blood, wherefore his eyes are cast down to the ground. His sin is beyond forgiveness and will pursue him over all the earth. And how the ballad moves, with intervals full of woe, and fury, and deep hidden distress'.

Of Herder's three versions, Brahms chose the most finished from Herder's *Volkslieder* of the year 1779. More rugged and impressive is the version in Herder's *Alte Volkslieder* (1774):

> Wie tut dein Schwert so triefen mit Blut,
> Edward, Edward?
> Wie tut dein Schwert so triefen mit Blut?
> und gehst so traurig her — O!

O, ich hab erschlagen mein'n Geier so gut,
Mutter, Mutter;
O, ich hab erschlagen mein'n Geier so gut
und kein'n hatt' ich wie Er — O!

Deins Geiers Blut war nimmer so rot,
Edward, Edward.
Deins Geiers Blut war nimmer so rot, mein Sohn,
das sag ich dir — O!

and at the end:

Und was willt lassen deiner Mutter teur,
Edward, Edward?
Und was willt lassen deiner Mutter teur,
mein Sohn, o sprich doch mir — O!

Fluch will ich euch lassen und höllisch Feur,
Mutter, Mutter,
Fluch will ich euch lassen und höllisch Feur,
denn Ihr, Ihr rietets mir — O!

Before Brahms the ballad had already been set to music four times, by the Weimar Chamberlain Siegmund von Seckendorff (Herder's and Goethe's friend, 1779), also by the Viennese composer, Joseph Anton Steffani (1782), Franz Schubert (1827, published posthumously as Op. 165, No. 5), and Carl Loewe (1818, Op. 1, No. 1, one of the greatest masterpieces of ballad literature). Later, *Edward* was again set to music by Adolf Jensen (Op. 58, No. 3) and Peter Tschaikowsky (Op. 46, No. 2, to Tolstoy's translation).

Brahms keeps the dramatic form sharp and definite. In contrast to Loewe he gives the ballad the form of a *scena* for alto and tenor.[1] The mighty storming *crescendo* forces the voices higher and higher. Through the mother's disquiet there break ever stronger the qualms of conscience. Her impatient questions rise diatonically from F minor to B minor (p. 14), and the bitter replies of the son rise and fall in evident unrest.

At the important passage in the middle of the ballad *O ich hab geschlagen meinen Vater tot* there is a resem-

[1] Characteristically he calls the work not a duet but a ballad for two voices.

blance to the famous Brahms's pianoforte rhapsody (Op. 19, No. 4, published 1893).

No. 2. Guter Rat.

The song was first sung from the manuscript on 29 January 1878 in the house of the great doctor and music-lover Theodor Billroth. He wrote to the composer that he was particularly enthusiastic over the *Reuter* on account of its strength and energy (cp. Kalbeck's *Biographie*, iii, 199).

In the *Wunderhorn* the poem begins *Es wollt ein Mädel grasen*. Brahms used only the second half, from the seventh verse onwards. He gave the song the new title *Guter Rat*, while the editors of the *Wunderhorn* called it *Wär ich ein Knab geboren*.

Brahms altered considerably the text of his composition, but kept the original popular style. He characteristically reinstated many of the passages of the original folk-song which the editors of the *Wunderhorn* had changed in form. Arnim and Brentano made the daughter always call her lover *Ritter*, but the mother called him *Reiter*; Brahms however wrote *Reuter* in the old-fashioned style. The editors also changed *verrauschet* into *verruschelt*.

In the *Wunderhorn* version the following readings occur among others:

verse 1, page 16, line 2 *es reitet mir alle Tage.*
„ 2, „ 17, „ 1 *bleib du das Jahr.*
„ 3, „ 17, „ 3 *Der Ritter ist mir lieber* (not *der ist mir lieber*).
verse 3, page 17, line 3 *all dein Hab und Gut.*
„ 4, „ 18, „ 2 *dein Kleider.*
„ 4, „ 18, „ 2 *dem Reiter zu.*
„ 7, „ 20, „ 1 *hats denn mein Vater verruschelt.*
„ 7, „ 20, „ 2 *Gott erbarmet.*
„ 8, „ 21, „ 1 *ziehn ins Feld.*
„ 8, „ 21, „ 2 *Ich wollte die Trommel rühren.*
Dem Kaiser um sein Geld (without *wohl*).

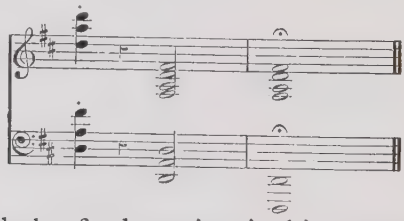
N.B. The version on p. 20, *sein Tochter*, is in the *Wunderhorn*; rightly it should be *ein Mägdlein.*

No. 3. So lass uns wandern.

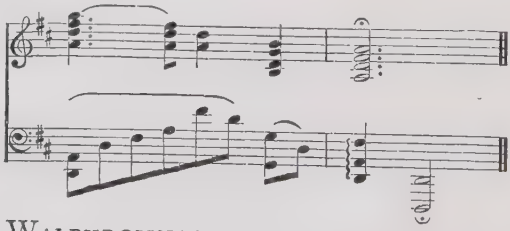
This rapturous song also was first sung in Billroth's house on 29 January 1878 (cp. No. 2). Brahms took the text from Wenzig's *Westslawischer Märchenschatz* (1857), where it appears in the section of Bohemian folk-songs. In conformity with the duet form (which he employed only in this number of Op. 75) he caused the higher voice to sing (p. 26, line 2) *kann ich mit dir wandern* and (line 3) *hindert mich im Gang*, whereas in the original these words were only to be sung by the lower voice.

For Wenzig see above, Op. 43, No. 1.

In this song, as in many other cases, Brahms wrote his expression directions for the vocal part in German (*Anmutig bewegt*), while in the printer's fair copy he inserted the directions for the piano part in Italian words *Andante grazioso e molto espressivo*. The last two bars were originally, both in the manuscript and in the fair copy, as follows:



He inserted the final version in his own handwriting in the fair copy:



No. 4. Walpurgisnacht.

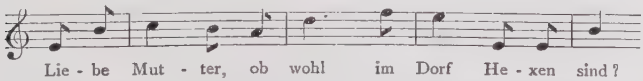
The song resembles the Scottish ballad *Edward* in the tension of question and answer, stretching as it were

to breaking point. This tension is expressed and emphasized musically by a rigid and almost uniform rhythm. An impression of menace and anxiety is obtained by the syncopations at the beginning, and the heavy harmonization of the accented notes, which return still stronger in the after-piece.

Immediately after its composition in February 1878 Brahms sent the ballad to his friend Frau von Herzogenberg, who wrote on 1 March:

'You know what joy is caused in the Humboldstrasse[1] by every shaving from your workshop; how much greater is it when we receive such a weirdly beautiful witches' duet. I find the words most thrilling, and I was very much annoyed with an enlightened professor to whom I recently gave the poem to read, and who laughed cynically at it. The poor fellow! The Grimms' Fairy Stories played no part in his childhood. I am glad that I am still capable of a cold shudder every time I play the duet, although I know beforehand that the mother has flown away up the chimney! . . . Yes indeed, it is all very beautiful. From the very first notes one is in the midst of it. Then the doubling of the voice in the bass at the words *'s ist heute der erste Mai, liebes Kind*, and later (let him who wishes to know the uncanny come and listen to this) how the anxious tones of the daughter *Ach Mutter, was reiten die Hexen*, &c., are taken up by the accompaniment as the mother answers, so that the daughter's voice is still in duet though she herself is silent, and the answer is the inversion of the question! And the wonderful climax at the end, reminding one in a sense of *Edward*!'

When Frau von Herzogenberg in the course of her letter to Brahms asks 'Are you annoyed if, in singing *Ob im Dorf wohl Hexen sind*, I bring the *ob* on to the D? It goes so well that way', she refers to the bars which Brahms originally wrote as follows:



As a result of his friend's hint Brahms altered the passage as it is now published.

[1] In Leipzig, where Frau von Herzogenberg and her husband lived.

In this ballad as in *Edward* (No. 1) Brahms had a rival in Carl Loewe, of whose compositions *Edward* and *Walpurgisnacht* Wagner spoke most enthusiastically.

In the poem, which is taken from Alexis' *Balladen* (1836), there are the following variations of text:

verse 3, page 28, line 3 *Liebe Mutter*; and later *liebes Kind.*
" 4, " 29, " 3 *ob wohl im Dorf.*
" 4, " 29, " 3 *Sind dir wohl näher* (Brahms added *Sie*).
verse 9, page 32, line 2 *in der Nacht* (instead of *die Nacht*).

Op. 84. Romances and Songs for One or Two Voices with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1882.

Probably composed in the same year.

The reasons which induced Brahms to think of a second voice in the first four songs of this opus cannot be given forthwith. The songs *Liebestreu* (Op. 3, No. 1) and *Von ewiger Liebe* (Op. 43, No. 1), which are similar in form, were written by the composer for one voice. In No. 5 the small notes at the end mean that here the tenor part only is to be sung *ad libitum*, as in the *Zigeunerlieder* (Op. 103, No. 3).

No. 1. Sommerabend. No. 2. Der Kranz. No. 3. In den Beeren.

On 24 July 1882, Brahms's friend, Elisabet von Herzogenberg, wrote to the composer in her enthusiastic way:

'The little one- or two-voiced *ad libitum* are jolly little rascals. How simple they appear! how childlike! But like children of the best sort, like Schubert's or Beethoven's children. I cannot imagine anything prettier or more delicate than the melodic line of the mother in *Sommerabend* and the repetition of the single line of the text. And how cunning is the later part, which only seemingly touches the tonic, and hankering for the dominant leads on so beautifully and quickly to the fresh D major of the daughter. Indeed I enjoy every little stroke, as

one enjoys some fine old etching, by Diedricht, say, where art and the same warm feeling for nature coincide. Almost more delightful is the *Beerenlied* with its sprightly transition to the chameleon-like E flat minor, which (with the D sharp so horrible for the reader) turns so charmingly and deceptively into B major. The tender quaver accompaniment at the first mention of the *Schatz*, which is so gracefully developed at the *reife, rote Küsse*, was no less enjoyable to me, and—in a twinkle—one is back again (and very much so) in the bright E flat major. Oh, the freedom and the mastery! The marvellous beauties of the quickest movements, as in the flight of a lovely deer, pass almost unnoticed while the unathletic person, trying to keep pace, wheezes and pants behind!'[1]

It should be noted that in the piano part of the first song the bass throughout is written in two regular crotchets, while in the right hand syncopations are introduced into almost every bar.

To the present author the second of the three songs (*Der Kranz*) appears to be the most important.

The Baltic poet-musician, Hans Schmidt, from whom Brahms received the text of the song, was employed in Berlin as a tutor in the house of Josef Joachim. In 1881 he moved to Vienna, where he studied musical composition under Gustav Nottebohm. In an unusually warm letter, which has been published in Kalbeck's *Biographie* (iii, 299), Brahms thanked him for sending his *Gedichte und Übersetzungen* (Offenbach-am-Main, undated). Among these the Sapphic Ode *Rosen brach ich nachts mir am dunklen Hage* was set to music by Brahms, Op. 94, No. 4, and became well known. For a number of years Schmidt worked as a composer, pianist, pedagogue, and critic in Riga.

The indications *Mutter* and *Tochter* are not found in any of the three poems in Schmidt's version. Whether Brahms, as appears from the title, really contemplated a duologue between the two voices is, as regards all the five numbers of Op. 84, by no means certain.

[1] Cp. *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg* (1907), vol. i, p. 188.

No. 4. Vergebliches Ständchen.

One of his most widely sung songs. The composer, usually so reticent, made it this time exceptionally clear that he was pleased with his work. When Hanslick congratulated him on the *Vergebliches Ständchen*, he answered:

'It gives me great pleasure to thank you for your letter, for it was really for me something special, and I am in a particularly good humour about it. Such as we cannot mark a big N.B. against any one of our songs, however much we may think of it, but it is the most charming flattery if some one else does it. And this time you have scored a bull's-eye! For this one song I would sacrifice all the others, and indeed the whole Weinberg Album.' [1]

Brahms desired a dramatic interpretation for the song. In conversation with the present author he specially stressed that the intonation should show the haughty mood of the girl. In spite of his admiration for the temperamental but excellent singer, Hermine Spies, he gave the preference to Frau Amalie Joachim, whose rendering of the *Vergebliches Ständchen* he had accompanied at a concert at Strassburg on 20 December 1882.

When the youth turns from his brutal companions, the maid wins again his esteem and trust, only to dismiss her impetuous lover with scornful words. This is strongly emphasized by Brahms. After the words

Mein Lieb erlöschen wird,
Öffne mir, mein Kind

we hear in the piano ritornello a scornful laugh which leads on forthwith to the base dismissal of the lover.

Brahms took the poem from his favourite collection, *Deutsche Volkslieder*, collected and annotated by A. Wilh. von Zuccalmaglio (Berlin, 1840, vol. ii, p. 336). Brahms was completely deceived by the title *Niederrheinisches Volkslied* and did not realize that he was setting to music, not a folk-song, but an old folk-song theme, remodelled by the poet and composer,

[1] With contributions by Viennese lieder-writers, including Brahms himself. Cp. Kalbeck's *Bibliographie*, iii, 337.

Zuccalmaglio, who had once heard the song (first committed to writing in 1819) on the Rhine:

1. 'Ich wünscht, es wäre Nacht,
Und mein Bettchen wäre gemacht,
Wollt ich zu meim Schätzchen gehn
Und bei ihr am Fenster stehn,
Bis sie mir aufmacht.'

2. 'Wer ist denn dafür?
Wer klopfet an die Tür?'
'Schönster Schatz, und ich bin hier,
Ich komm aus Lieb zu dir:
Mach mir auf die Tür!'

3. 'Die Tür ist schon zu,
's schläft alles in der Ruh;
Denn du weisst, dass bei der Nacht
Niemand die Tür aufmacht:
Komm morgen früh!'

4. 'Morgen früh hab ich keine Zeit,
Da sehn mich alle Leut.
Hättst du mir in dieser Nacht
Einmal die Tür aufgemacht,
Hätt es mich erfreut.'

5. Schönes Geld und schönes Gut,
Hübsche Mädchen, die sind gut.
Wenn mein Schatz einen andern liebt,
Bin ich auch nicht betrübt,
Scher mich nichts darum.

Zuccalmaglio was not content with this conventional form of folk-song, the 'dialogue at the window' form, as one may call it. He wrote an entirely new text, retaining the general situation and quoting word for word the last two lines of the second verse above. To this new version, with its artistic form, he added a very effective ending. Thus he converted the simple folk-song into a little masterpiece,[1] and only the words *mit*

[1] The case was similar with Zuccalmaglio's songs *Schwesterlein* and *Verstohlen geht der Mond auf* (Nos. 15 and 49 of the *Deutsche Volkslieder*). Cp. pp. 223, 248 below, and for further details the article on Zuccalmaglio mentioned in the text.

Fug betray the influence of the study on its origin. Cp. my article *Zuccalmaglio und das Volkslied* in the *Jahrbuch der Musikbibliothek Peters*, 25th year, 1918, p. 53.

At the beginning of the second verse Zuccalmaglio's version reads *meine Tür* instead of *mein Tür*. Brahms was responsible for the insertion of *Er* and *Sie*.

No. 5. Spannung.

This poem also is not, as Brahms wrote in accordance with his text, a *Niederrheinisches Volkslied*, but a resetting by Zuccalmaglio of an old folk-song theme. It was taken by Brahms from the collection *Deutsche Volkslieder mit ihren Originalweisen* (Berlin, 1840, vol. ii, p. 374).

Elisabet von Herzogenberg in her previously quoted letter praised both the words and 'the affecting, sweet persuasiveness' of the setting.

'And finally the A major, and how they then sing together so charmingly; it is all so utterly after my own mind that it goes straight to my heart. And so the conclusion is once again, how to thank you enough, dear friend. For what better moments are there in life than when one's very heart is touched?' (Cp. *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg* (1907), vol. i, p. 189.)

At the end of the second verse Brahms altered Zuccalmaglio's *Das kann ich an dir wohl spüren* into the rather weak *Das hab ich wohl vernommen*, and at the beginning of the third verse *mein Schatz, glaub es nur nicht*, Brahms added an *und*.

Op. 85. Six Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1882.

No. 1. Sommerabend. No. 2. Mondenschein.

The two songs were composed in May 1879. They are found together in Heine's cycle *Heimkehr* (1823–4), and musically they are closely related. They are characteristic of Brahms's art of line development.

The melody, quietly and tenderly sinking to the common chord, is accompanied at *dämmernd liegt der Sommerabend* by a rising air in the bass, which develops into the main counterpart at the repetition in verse 3. The second song, which is closely connected with the first, also begins with a quietly falling line in the accompaniment, and at the passage *Ach, es fliesst* a similar change is introduced, for the piano part joins the air as if the moon cast its quiet blessing over Life and its sorrows. Towards the end, when every movement seems to sink into deepest rest, leaving only the single note of an anxiously beating heart that seems to throb above suspended bass notes, the melody suddenly takes on renewed life, swinging upward into freedom and carrying the accompaniment with it.

The passage *Es zerrinnen meine Qualen* (eleventh bar from the end) makes one think of similar impressive passages in Beethoven's symphonies and chamber music, which Schumann characterized in the word *Abgründe* (abysses).

Max Kalbeck in his *Biographie* (iii, 330) states that the composer explained his treatment to Otto Dessoff as follows: 'Both poems happen to come together in Heine's work. The moon is a central figure in both and it is very annoying for a musician to have to use four pretty lines only once, when he might repeat them with suitable and pleasing variations!'

No. 3. Mädchenlied.

The words are taken from *Gesänge der Serben* by Siegfried Kapper (1852). Brahms did not adopt Kapper's title *Röslein, was erblühst du mir so frühe*, and he slightly altered Kapper's version of the conclusion:

> Jenseits dreier grüner Berge,
> Jenseits dreier kühler Wasser.

For Kapper see above, Op. 69, No. 9, p. 119. The date of composition is May 1878.

Brahms wished to give the song a national Serbian character. He limited the true melodic development to a minimum. Throughout there is an alternation between rhythmic form and a short final section (*Abgesang*). In contrast to this homely theme, so impressive in its repetition, he places rhythmic alternations of 3 and 2 crotchet groups in 5/4 time, which are only lengthened at the end. The whole song closely resembles Serbian folk-song, and above all the heroic songs, in the simplicity and uniformity of its melodic and harmonic line. (I have to thank my colleague, Professor Georg Schünemann of Berlin, an accurate authority upon Slavonic folk-songs, for this information.)

No. 4. Ade!

In his *Biographie* (iii, 326) Max Kalbeck writes at length upon the difficulties experienced by the composer with the change of metre in the third verse of this poem by Kapper (*Wenn zwei weisse Tücher*). He concludes with the words: 'The song would never have been published if the *pianissimo Ade* fading in the distance had not implored grace. His B natural does not express in vain the hope *auf Wiedersehen*.' The date of the composition of the song cannot be definitely stated.

The peculiar form of the descent of the vocal part at *hell, so hell* (7, 3) recalls a similar passage in *Der Überläufer*, Op. 48, No. 2 (*wollen wir gehen*).

The song is rarely sung, perhaps on account of the difficulty of the restless piano part. Kapper set the following motto to his *Slawische Melodien* (Leipzig, 1844), from which the words of the song are taken:

Was das Volk gesungen —
Wie es nachgeklungen
In der Seele mir.

At the beginning of the song the poet's version is *Herab von des Himmels Höh.*

No. 5. Frühlingslied.

The charmingly harmonious calls in the pianoforte melody (bars 5–26) occur again in the *Akademische Festouvertüre* (Op. 80, 1881) and in the song *Der Mond scheint über die Berge* (Op. 106, No. 1, 1889). The piece, through which a stormy passion pulsates, begins with a major seventh, so unusual in song music. This serves to strengthen the expression of mystery and longing, and raises it above the commonplace. Particularly worthy of notice is the triplet accompaniment to the quaver air—a device frequently used by Brahms, which is here intended to signify musically the restless, rhythmical alternation of longing and desire. The instrumental character of the whole is unmistakable.

The words are taken from the section *Lieder aus alter und neuer Zeit* in the *Spätherbstblätter*. Brahms only set to music one other song by von Geibel, *Mein Herz ist schwer* (Op. 94, No. 3).

No. 6. In Waldeseinsamkeit.

The song was written in May 1878. Brahms found the text in the *Lieder und Gedichte* of Lemcke, a poet and student of aesthetics whom he esteemed highly. It there forms part of the series entitled *Unruhe*. For Lemcke see Op. 69, No. 7, p. 118. *In Waldeseinsamkeit* is Brahms's own title.

The special merit of the composition was recognized immediately by Brahms's friend, Elisabet von Herzogenberg. She wrote on 24 July 1882 to the composer:

'*Waldeseinsamkeit* is one of those pieces which the good Lord does not send every day even to you (is it not the finest in the whole three volumes?)—those rare pieces which make one involuntarily hold one's breath as one overhears them. A magnificent piece, so full of radiant ecstasy and yet so humanly moving, born as it is of the deepest inward experience. He whose eyes are not dimmed by it is indeed incapable of feeling.' (Cp. *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, vol. i, p. 188.)

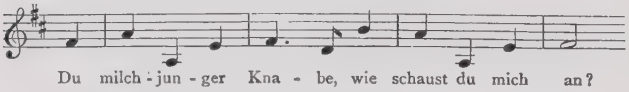
Here also the accompaniment is an essential and indispensable part of the song, following every feature faithfully and surely. There is the greatest contrast between the quiet subdued harmonies of the end and the wild passionate modulations of the middle passage, and as the voice sings of the distant song of the nightingale, major and minor interchange to form the contrast.

Op. 86. Six Songs for a Lower Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1882.

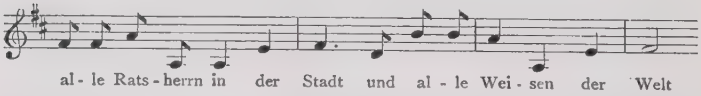
No. 1. THERESE.

Brahms had written the song in May 1878, but he brooded over the idea of changing the beginning of the melody. He wrote to Frau Elisabet von Herzogenberg in April 1882:

'It would please me greatly if you could say "Yes" to the following version, and it seemed just right to you:



and

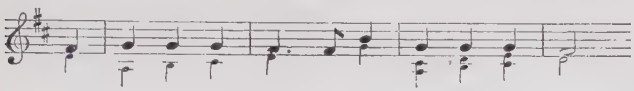


I really cannot make any further alteration. The one version is as old as the other—perhaps not so simple and singable. Although I have written this out and sung it oftener, I cannot get accustomed to it, and now I am undecided. Leave the poor youngster on the piano, so that you may both sing the song through again—and let me know what you think.'

At the same time Brahms wrote similarly to Robert Keller of Berlin, the trusty copyist of his songs, and asked him to change the vocal part as above. Fortunately Frau von Herzogenberg wrote from Leipzig on 16 April:

'With the best will in the world, I cannot agree to this new

old version, and Heinrich[1] is of the same mind, and I shall be very sorry if you persist with it. I find the simpler version



with the little counterpart in the piano, much prettier than the other jagged version, and in this song, where it is a matter not so much of tone development as of delicately sung speech, much more appropriate. Sing over once again to yourself the downward octave jump in the easy style demanded by the character of the song. How clumsy it sounds against the simple repetition of the three notes! I beg you not to play about with this dear little song any more, but to be content with the simpler version.' (Cp. *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, vol. i, p. 181.)

The composer immediately acceded to his friend's wishes. On 28 April, after the receipt of her letter, he wrote to Robert Keller 'Please ignore my previous card',[2] and so fortunately the old version stands.

Brahms also wished to change the title. When he sent the song to Otto Dessoff, he wrote 'The song by Keller is called *Therese*; I do not find that suitable, I should like to call it *Schöne* or *Schönes Rätsel*. If you are going to Switzerland, you might ask Keller at Zürich'. (Cp. Kalbeck's *Biographie*, iii, 340.) But Dessoff does not appear to have asked the poet.

At the passage *Eine Meermuschel liegt* Brahms sought to express the astonishment of the child by the sustained bass which brings a six-four chord on

[1] Frau von Herzogenberg's husband, the composer.

[2] I have to thank Herr Dipl.-Ingenieur Phil. Elkan of Berlin for a sight of the original postcard from Brahms to Keller, which is in his possession. It should be mentioned that, besides *Therese*, Brahms set to music three other poems by Gottfried Keller: *Salome* (Op. 69, No. 8), *Abendregen* (Op. 70, No. 4), and finally a small humorous cantata for four parts which has not been published, written on the occasion of the marriage of Professor Siegmund Exner of Vienna, which begins with the words *Zwei Geliebte, treu verbunden*. Cp. Emil Ermatinger, *Gottfried Kellers Briefe und Tagebücher* (Stuttgart and Berlin, 1916), vol. iii, p. 100, and G. Ophüls, *Brahms-Texte* (second edition 1908), p. 376.

the accented beat. Particularly striking is the chromatically rising bass theme, F sharp, G, G sharp, A, A sharp, B, C. This may be a little by-play on the gradually growing murmur in the conch, since it is noticeable that at this point the vocal part, after the exhortation *Da halte dein Ohr dran*, has a pause four crotchets in length.

The lines are taken from Gottfried Keller's *Neuere Gedichte* (Brunswick, 1851), where they form the third piece in the cycle *Von Weibern: Alte Lieder: 1846*. When I spent two afternoons in the summer of 1884 at the poet's house in Zürich, he said to me 'I originally wished to portray in this series of songs the waxing and waning of the love of a young man for a maturer pampered beauty. In the beginning she dismisses the youthful and inexperienced lover with scorn. Later, however, when she loses a tooth and realizes that she is growing older, she tries to win him back by every means, but it is too late'. *Therese*, which Keller specially mentioned to me as having been 'so beautifully sung by Frau Hegar to the tune by Brahms', belongs to the series *Aufsteigende Liebe* (growing love). During my visit, Keller, who was engaged in the preparation of a complete edition of his poems, showed me the manuscript of his altered version of the last verse:

Ein leeres Schneckhäusel,
  Schau, liegt dort im Gras;
Da halte dein Ohr dran,
  Drin brümmelt dir was.

I could not conceal my dismay at this new version. My objection was that often in my childhood, when visiting my cousins and aunts, I had held a sea-shell to my ear but never a snail-shell (*Schneckhäusel*)! Keller's answer was 'Yes, but you are a town child'. I pointed out to him that he wrote for town children, and also that the song *Therese* had become widely known through Brahms. He promised that he would consider the matter again, but nevertheless he pub-

lished the second version with the *Schneckhäusel* and *brümmelt*. A few years later he told me in Zürich in the presence of Böcklin, Friedrich Hegar, and Robert Freund, that a Silesian noblewoman had written to him to ask him where the *Meermuschel* in Brahms's song came from, adding that this variation must surely come from some 'simpleton of a poet'. 'I thought to myself "What a mistrustful fool you were!"' said Keller, and closed the story in high good humour.[1]

Keller's second version was set to music in 1890 by Hugo Wolf and published by Heckel of Mannheim as the third of the *Alte Weisen, sechs Gedichte von Gottfried Keller*.

No. 2. Feldeinsamkeit.

The song was written in May 1879. As Kalbeck relates in his *Biographie* (iii, 341), Brahms, who was immensely pleased with this successful little work, commissioned the music director and baritone singer, Karl Reinthaler of Bremen, to give the song to the poet Allmer, who was living in Bremen at that time, and to sing it to him.[2] The result, however, was that Allmer, who had entirely different ideas from Brahms upon musical lyric, received it very coolly, and declared that this setting of his little poem was too affected and pretentious. The following letter, from Allmer to the music dealers Praeger and Meier of Bremen (the publishers of a musical setting of Allmer's poem by Focken), confirms this:[3]

'It is true that my simple poem had already become known, famous, if I may say so, through Brahms's setting. But my

[1] Keller told me that he had heard with pleasure in private musical circles a whole series of songs by Brahms, whom he esteemed very highly both as a man and as an artist, and also several of his symphonies conducted by Hegar in the Zürich subscription concerts. He heard them as he himself said 'without that deeper understanding which is necessary for such works, but with every respect'.

[2] Cp. Brahms's letter to Reinthaler of July 1882, printed in the collection *Brahms im Briefwechsel mit Karl Reinthaler, Max Bruch, usw.*, edited by Wilhelm Altmann, Berlin, Verlag der Brahms-Gesellschaft (1908), p. 72.

[3] Cp. *Musikalisches Wochenblatt*, edited by E. W. Fritzsch, Leipzig, 1898, p. 684.

pleasure at this was qualified. I must admit that the master's work must be recognized as in itself excellent. I say in itself. But I must ask, with a certain astonishment, how in this almost artificial melody can my feelings and mood be expressed, my sense of wandering in time and space, of being subsumed in the marvellous universe, and above all, that dreamy, quiet gazing at the slow passage of the beautiful white clouds through the deep blue, as I have tried to express them in the poem. In Brahms's music, with all its rounded charm, I should never recognize, never even be reminded of, what was for me an unforgettable impression. To bring back such moments, only a music, simple and quiet, with wonderfully long-drawn-out, softly toned, inspiring chords, can serve. As the author of *Feldeinsamkeit* I reserve the right to award the prize to the setting by Focken. Its creator may not be a musician of great renown, but he has my heartiest thanks for his setting, for I have heard no melody which better expresses my words. I give you my word for it!' [1]

Precisely what the poet says has been lost in the Brahms composition—'the dreamy, quiet gazing at the slow passage of the beautiful white clouds through the deep blue'—appears to the musician to be portrayed wonderfully.[2] Like a beautiful landscape in pastel shades runs the accompaniment, with its easy flowing quaver rhythm upon the ever-distant throb of the soft pedal point (♩. ♪). And over these little clouds, drifting through the deep blue sky, a melody spreads

[1] Gerhard Focken's amateurish song which is here so enthusiastically praised by Allmer has real feeling but also that simple-sentimental tinge which impresses so strongly unmusical natures or those ignorant of music. Perhaps this is too harsh a criticism of Allmer, whose lines received their first impetus from Brahms's music. In later years Allmer adopted a much more favourable opinion of Brahms. In a letter of 24 June 1897 he wrote to me 'My song *Spätherbst* set to music by Brahms (quartet, Op. 92, No. 2) has given me so much pleasure that I cannot thank you sufficiently for it'.

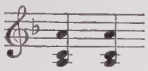
[2] Greater poets have been no more fortunate than Allmer in their criticism of musical settings of their works. Goethe, for instance, would have preferred a simple, popular composition rather than the musically independent, concert-like settings of Beethoven and Schubert, and Alphonse Daudet would have none of Bizet's beautiful music to his *Arlésienne*, and positively detested it.

its wings till it bears the dreamer far from the world to the eternal vault of heaven.[1]

Max Klinger sketched a beautiful design to the *Feldeinsamkeit.*

The words of the song are from H. Allmer's *Dichtungen* (Bremen, 1860).

There is no manuscript or printer's fair copy of the composition. Hence it cannot be decided whether in the first bar of the interlude after *umwoben* (bar 17) the third and fourth crotchets should be played, as at the beginning and the end



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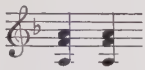


Particularly to be noticed are the modulations at *durchs tiefe Blau* with the characteristic *dim.* in the piano part, and the heavenly soaring movement at *schöne stille Träume.*

When Brahms's old friend Klaus Groth took exception to the phrase *gestorben bin* instead of *gestorben wär*, Brahms said 'One can never be certain of any man that the Philistine in him will not at some moment come to light'. (Cp. Uwe Jenner, *Brahms als Mensch, Lehrer, Künstler*, in *Die Musik*, 1903, Heft 15, p. 187.)

No. 3. Nachtwandler.

In his life of Brahms the poet tells us that he gave the manuscript of the lines to the master in 1877, and that

[1] Frau Elisabet von Herzogenberg wrote on 24 July 1882 to the composer concerning Op. 86: 'Dear eighty-sixth! . . . I am greatly attached to the *Feldeinsamkeit.* How your soul must have rejoiced when you received the inspiration for the first line. It grips us immediately, charms the ear with its beautiful movement, and bathes us in its warm soft flood. And how delighted you must have been with the modulation after the D flat major at *tiefe Träume* (for surely you do rejoice over such little master-strokes!) and the return to C which completes the song, so quickly and yet so softly and smoothly and caressingly'.

the setting was 'as good as ready' in the same year. The poem is printed in Kalbeck's collection *Nächte* (Hirschberg, 1878, in the section *Aus Heimat und Fremde*).

Brahms depicted the restrained mood of the fine poem in a peculiar sound picture. The interchange of major and minor portrays light and shade right from the 'lullaby' beginning of the song. The support of the bass in the first bars of the vocal part, and the syncopations throughout, give to the words and to the easy flowing melody a sort of dreamy transcendental intimacy, which is only hinted at in the poem. Brahms assigned the *Weh den Lippen* at the close more to the piano part than to the vocal part.[1]

No. 4. Über die Haide.

Date of composition unknown. The music, with its stiff repeated bass figures and syncopations, seems to deepen the pangs of memory of the wanderer who grew up, as it were, with the countryside. It is strange that Brahms only set to music this one poem (but that a pearl among modern German lyrics) by Storm, although the latter came from the same part of the country as the musician and was in many respects a kindred soul.

In the fourth verse the poet had characteristically changed the – ∪ ∪ – ∪ rhythm. While the preceding verses went *Über die Haide*, *Herbst ist gekommen*, *Brauende*[2] *Nebel*, the last one in Storm's *Gedichte* begins:

Wär ich hier nur nicht
Gegangen im Mai.

Brahms changed the *hier nur* into *nur hier*.

[1] In the previously mentioned letter of 24 July 1882, Elisabet von Herzogenberg remarks concerning the song: 'I particularly enjoyed the ending *Wie vom Licht des Vollmonds trunken*—the lovely creeping character of the accompaniment at the G, and the rise of the vocal part at the same passage; and the passage *Weh den Lippen, die ihn riefen*, as it soars upward and then sinks back again in the unappeased 6/4 theme of the first part, which seems especially appropriate to the longing character of this song—all this, with its richness and yet its wonderful simplicity, charms me immensely.'

[2] Not *brausende*, as it appeared by an unfortunate misprint in earlier editions of Brahms.

No. 5. Versunken.

The composition shows derivation from the romantic songs of Robert Schumann. There may be in this resemblance a conscious purpose, for the words of the song, which was composed in December 1873, are by a Schumann, Felix, the youngest son of Robert Schumann. He was born in 1854, while the father was already confined in a mental home at Endenich, near Bonn, and Brahms undertook his guardianship. Hence, the choice of the poem, as well as the Schumann-like style, is probably due to the call of friendship and attachment. Brahms set to music two other unpublished poems by Felix Schumann, who died at an early age: *Wenn um den Hollunder* (Op. 63, No. 6) and the widely popular *Meine Liebe ist grün wie der Fliederbusch* (Op. 63, No. 5).

The uniformity of effect in *Versunken* is enhanced by the repetition in the fourth verse of the first verse, and in the third verse several of the most important bars of the second are introduced.[1]

No. 6. Todessehnen.

The melody *Hör es, Vater in der Höhe* from the second part of this inspired song appears again in the *Più adagio* of the *andante* movement of the piano concerto in B flat major (1881). The song itself was composed in 1878. At the beginning of *Todessehnen*, there is in the second bar an augmented triad, so rare in Brahms's work. It portrays here the crushing burden of grief even more vividly than the preceding discordant second. At the close, at *der Liebe Namen*, there appear again the time changes so characteristic of Brahms.

The poem, first published in 1837, was written in 1807. The mention here, towards the end, of the

[1] Frau Elisabet von Herzogenberg confessed to the composer in the letter referred to under No. 2 that she plunged into *Versunken* the less readily because the vocal part was altogether too jagged and tempestuous; but that she loved No. 6, *Todessehnen*, all the more.

Todes Lebenswind reminds us of Schenkendorf's contemporary, Novalis, who in his second religious song speaks of the *Lebenswind* that blows from heaven to earth.

Op. 91. Two Songs for Alto Voice with Viola and Pianoforte. Berlin, N. Simrock. Published 1884.

The two songs for alto voice and violin owe their existence to a service of friendship. Brahms had written these songs for the friend of his youth Joseph Joachim and his wife Amalie who at this time were meditating a final dissolution of their marriage. The songs were calculated to reconcile and to smoothe away the antagonism, for Brahms hoped that Frau Joachim would sing the songs while her husband played the violin accompaniment. But the well-meant intervention failed. When Frau Joachim sang the songs for the first time at a concert in Vienna on 7 January 1886, the viola accompaniment was played by Joseph Hellmesberger.

No. 1. Gestillte Sehnsucht.

Written in 1884. Frau Elisabet von Herzogenberg wrote to the composer on 26 October 1884:

> 'About the alto song I would rather not say anything until I have heard it properly rendered with the violin. In the meantime I am studying both parts, and am already in love with the wonderful cadenzas, particularly the *Wann schlaft ihr, wann schlaft ihr ein* . . . with the beautiful G minor E major and the melody so beautifully taken up by the violin from the alto. But the *Lispeln der Winde* is very difficult, even for a talented singer. Why are you so cruel, turning women into oboes or violins? Is this why you begin with B like another cruel man [Beethoven]? How thankfully the throat relaxes for the softer *Sie lispeln die Welt in Schlummer*.'

To this might be added that the song is so to speak plunged in euphony, and that the richly imitative violin part is especially beautiful at the passages quoted by

Frau von Herzogenberg, in which an attempt is made to portray the whispering of the winds.

Brahms omitted the third verse of Rückert's poem:

> Was kommt gezogen auf Traumesflügeln?
> Was weht mich an so bang, so hold?
> Es kommt gezogen von fernen Hügeln,
> Es kommt auf bebendem Sonnengold.
> Wohl lispeln die Winde, die Vögelein:
> Das Sehen, das Sehnen, es schläft nicht ein.

Cp. Rückert's *Werke*, vol. ii (1816), section *Jugendlieder*, first book, written 1807–10.

On 6 May 1891 the thoughtful composer asked his publisher to send a copy of the song to Rückert's daughter, who was grieved that Brahms had never set to music any of her father's works.

No. 2. Geistliches Wiegenlied.

'In due course I shall send you a wonderful old Catholic song for singing at home; you will never discover a more beautiful lullaby' wrote Brahms to the newly married Joseph Joachim on 13 April 1863. He meant the *Joseph, lieber Joseph mein* on which he based his *Geistliches Wiegenlied*. In the same year he sent the lullaby to Joachim and his wife, but later withdrew his gift because it did not satisfy him. It was not until 1885 that he wrote the second version now printed. Cp. *Brahms im Briefwechsel mit Joachim* (1908), ii, 7, and *Brahms im Briefwechsel mit Simrock* (1919), iii, 66.

The 'old Catholic song' which so aroused Brahms's enthusiasm is one of the old popular lullabies. Such songs have been sung since earliest times at the Christmas rejoicings and Nativity plays, and even at the present day there exist in many places similar customs and melodies. The beautiful old melody *Joseph* appeared in writing as early as the fifteenth century (song manuscript in the Leipzig University library). In the year 1545 Luther's friend and musical authority, Johann Walther, included it in his *Wittembergisch*

Deudsch Geistlich Gesangbüchlein as a setting for the Christmas poem *Resonet in laudibus*. In later times the melody was often used by various composers, including Liszt in the first bars of his introduction to the *Legende von der heiligen Elisabeth* (1858), Friedrich Smetana in his opera *Der Kuss* (Hubicka) (1876), Heinrich von Herzogenberg in the church oratorio *Die Geburt Christi*, Op. 90, Humperdinck in his opera *Hänsel und Gretel* (1893), Max Reger in *Mariae Wiegenlied*, Op. 76, No. 52.

Of the important points in Brahms's song a few are particularly noteworthy. The contrast of the F minor at *der Himmelsknabe* with the 3/4 rhythm forecasts Christ's Passion, and the harrying quavers at *ach wie so müd* point to the last journey to Golgotha. With the introduction of the major passage, however, all sorrow and grief is dispelled, and when the sweet melody sings again of the *schlummerndes Kind* the violin soars upwards as though to mingle with the voices of the angels.[1]

Hugo Wolf set the same poem to music and included it in his *Spanisches Liederbuch*.

In Geibel-Heyse's *Spanisches Liederbuch* (1852), from which Brahms took the song, the original poem is mentioned in the index of first lines as *Tres andais en las palmas*, by Lope de Vegas.

Op. 94. Four Songs for a Low Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1884.

The surgeon Theodor Billroth, an intimate friend of Brahms, called these songs 'a sort of autumn or winter journey'. They probably owe their existence to Julius Stockhausen, who popularized many of Brahms's songs, and whose singing was extraordinarily admired by Brahms.

[1] Compare with the twice-repeated melody *Es schlummert mein Kind* similar passages in the famous Magelone song *Ruhe, Süssliebchen*, Op. 33, No. 9.

No. 1. Mit vierzig Jahren.

Worthy of notice are the arrangement of the verses of the composition, the six times repeated but always differently harmonized fifth A to D,[1] and the noble ending.

When Stockhausen first sang this moving song with Brahms's accompaniment in Frankfurt, he was so overcome with emotion that he broke down (cp. Kalbeck's *Biographie*, i, 277, and iii, 522). The vocal part was written by Brahms in the bass clef, and in the first edition was published thus.

While the date of composition cannot be definitely stated, it has been confirmed that the poem was written in 1832. Rückert was then 45 years old. He published the lines in the *Deutscher Musen-Almanach* for 1883, edited by Chamisso and Gustav Schwab.

Brahms also had this song sent to Rückert's daughter along with Op. 91, No. 1 (see above).

No. 2. Steig auf, geliebter Schatten.

The date of composition of this song is also uncertain.

As often in Brahms's songs, the bass has a melody of its own, almost like the 'cello part in a string quartet. This solo arrangement stands out all the more in that Brahms supports the melody in the beginning with slightly broken chords.

Freiherr von Münch-Bellinghausen (1806–71), who wrote under the pseudonym Friedrich Halm, lived in Vienna, where he held many high official posts, including those of President of the Court Library, and general manager of the Opera and the Burgtheater. In literary circles Halm became known through a series of successful plays and comedies, including *Griseldis*, *Der Sohn der Wildnis*, *Der Fechter von Ravenna*,

[1] It is as though Brahms, who delighted to bring a certain intimacy into his music (cp. the musical example on p. 208, and its use in the G major sextet, Op. 36), wished to take farewell of his own youth, expressing his resignation in the notes A–D.

Wildfeuer, and also through his short stories. His poetry was popularized by Brahms's music.

In Halm's *Vermischte Gedichte* (vol. 9 of his *Werke*, 1872) the second verse reads *noch im Tod* instead of *auch im Tod*.

The other poems of Halm, set to music by Brahms, are *Kein Haus, keine Heimat* (Op. 94, No. 5), *Bei dir sind meine Gedanken* (Op. 95, No. 2), *Beim Abschied* (Op. 95, No. 3), and *Der Jäger* (*Mein Lieb ist ein Jäger*) (Op. 95, No. 4).

No. 3. Mein Herz ist schwer.

As a setting to Geibel's poem Brahms gives us a realistic sketch, a nature picture. Rising and falling, broken harmonies form the introduction and accompany the words up to the second occurrence of the unresolved seventh chord at *Rauschen der Wipfel*. Then only does the melody come into its own. In the accompaniment syncopations are found in every bar. The ending, as in the poem, harks back to the beginning, giving to the whole a sad despondent expression.

In addition to this song, which was composed in March 1879, Brahms set to music two other songs by Geibel, viz. *Frühlingslied* (Op. 85, No. 5) and *Geistliches Wiegenlied* (Op. 84, No. 3). The verses of the song are found in the section *Lieder aus alter und neuer Zeit* of the poet's *Spätherbstblätter*.

By the smaller printing of the notes at the beginning and the end, Brahms seems to have intended that they should be played softly; as a pianist of merit, the master knew that slurred octaves offer one of the most difficult technical problems.

No. 4. Sapphische Ode.

This Sapphic Ode is among the best known of Brahms's works. The whole song is full of syncopations. Upon the accompaniment, with its pedal-point character, is

built a typically Brahmsian melody, glowing throughout with sensuous reverberations. One is reminded of Orsino's words in Shakespeare:

> O it came on my ear like the sweet sound
> That breathes upon a bank of violets,
> Stealing and giving odour.

At the close Brahms consciously adopted the famous ending from Schubert's song *Am Meer*, but with the difference that in his song the tones portray the happy soothing nature of the tears, rather than the longing and passion expressed in Schubert's work.

Kalbeck in his *Biographie* (iii, 526) published a facsimile of the manuscript of the song, which was written in the summer of 1884, and given to him as a present by Brahms.

For the poet see above, Op. 84, Nos. 1, 2, and 3, p. 139.

In Schmidt's *Gedichte und Übersetzungen*, published by André of Offenbach in the same year, the lines are found under the title *Gereimte sapphische Ode* in the section *In antiker Form*. Other verses, collected by Schmidt in one group under the title *Für musikalische Komposition*, Brahms left untouched.

No. 5. Kein Haus, keine Heimat.

This is the shortest of Brahms's songs. It is a sort of small experiment in the dramatic, sung to a serenade-like accompaniment. This effect is obtained by the short *pizzicato* interjections of the piano, and the simple eight-bar melody, with its effective declamation and charming execution. Note also the *Tempo giusto*, written at the beginning, which Brahms once described to me in conversation, as 'the most beautiful of Händel's expression directions and the most worthy of imitation'. As in the *Todessehnen* (Op. 86, No. 6), we see here the augmented triad, not often prominent in Brahms's work.

The date of composition is unknown. Brahms took

the words from the gruesome poem *In der Südsee* in the seventh volume of Halm's *Werke* (1856). Here the faithful negro sings the lines immediately before his sacrificial death. *In der Südsee* is not, as Brahms wrote, a 'drama'. For Halm see above, No. 2.

Op. 95. Seven Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1884.

In contrast to the preceding Op. 94, whose five numbers are written for a male voice, the following, with one exception, are girls' songs (*Mädchenlieder*).

No. 1. Das Madchen.

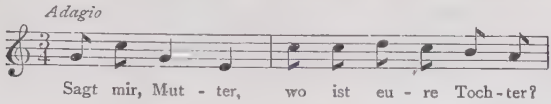
Like Brahms's previous *Mädchenlied* to Kapper's words (*Ach und du mein kühles Wasser*, Op. 85, No. 3), this song has a certain foreign strain, reminiscent of Serbia. The alternation of 3/4 and 4/4 rhythms gives a different perspective to the melody and its content. It is as though the song struggled gradually from a restricted melodic form into greater freedom and breadth; as though the passionate tones of love and life came to us first from some distant land, but finally broke down all the narrow bonds of nationality to greet us in joyful song. A coquettish *Animato grazioso* (2/4 time) prepares the way, after which the glittering major leads on to a lighter mood.

The song is a version of the chorus on the same text, Op. 93 a, No. 2, which Brahms had published shortly before Op. 95 in the year 1884. The melodies of both works agree exactly; the solo version is perhaps the original. Brahms chose for this composition an occasional interchange of 3/4 and 4/4 time, but he wrote Kapper's *Mädchenlied* (Op. 85, No. 3) in 5/4 time.

In the third bar from the end there are appoggiaturas typical of Brahms.

In the rhythm of his music to Slavonic words Brahms tried to imitate exactly the real Slavonic folk-

songs; compare for example the first two bars of *Das Mädchen* with the beginning of the Bohemian air:



from Joseph Wenzig's *Westslawischer Märchenschatz* (Leipzig, 1857, musical appendix, p. xi).

In Brahms's source, Kapper's *Gesänge der Serben* (1852), the seventh verse reads *nach den grünen Bergen* and the title is *Wüsst ich, Antlitz, wer dich einst wird küssen.*

For Kapper see Op. 69, No. 9.

No. 2. Bei dir sind meine Gedanken. No. 3. Beim Abschied. No. 4. Der Jäger.

The three songs, based on poems by Halm, are sharply differentiated in character. The first flows on in broad melody over a tender accompaniment. The second is an impatient rushing 3/8 melody against a 2/4 rhythm in the piano part, and the last, a real *da capo* piece, is based on a popular dance air, as though the maiden were singing her joy to the whole world at large.

For the poet see above, Op. 94, No. 2, p. 157.

The text of Nos. 2 and 3 is found in Halm's *Werke* (1856) in the section *Lieder und Liebe.* In the poet's version of No. 3, p. 13, line 3, bar 5, reads *ginge* instead of *ging.* No. 4, *Der Jäger*, is taken from the first draft of Halm's dramatic poem *Wildfeuer.* Brahms found it in the collection *Neueste Gedichte* by Halm (Vienna, 1872), where the ending reads *geht er durch die Kirchtüre* instead of *kommt er.*

No. 5. Vorschneller Schwur.

Kapper's Serbian text contents itself, after the fashion of Eastern folk-songs, with a restricted theme. Brahms gives the *Schwur* a typically Slavonic minor form, but the *Reue* in bright clear major tones. The melody, with its stereotyped movements, its little coloraturas, and

its countless cadenzas, has the effect of being taken straight from a collection of Slavonic folk-songs. And yet the main motif has its own particular individuality. Kalbeck remarks in his *Biographie*, iii, 529, that the notes D–F portray the upraised hand of the maiden as she takes the oath.

The text of the song is found in Kapper's *Gesänge der Serben* (1852), in the section *Frauenlieder* under the title *Wie das Mädchen vorschnell schwört.*

For Kapper see above, Op. 95, No. 1, and also Op. 69, No. 9, p. 119.

No. 6. Mädchenlied.

Brahms's strophic song brings out a certain capriciousness and roguishness in the song of the girl washing her clothes by the stream. The composer laid but little stress on the zealously working maiden and her merry singing, and emphasized rather her dreams of the loved one in Paradise, which are portrayed so impressively both in the poem and in the music (cp. the development of the melody at the end).

Brahms only used the two last verses of Heyse's poem. The first two read:

Das Ufer ist so morgenstill,
Noch kaum ein Fischlein springen will.
Am Bänkchen schon, in Rohr und Ried,
Ein Wäschermägdlein emsig kniet.

O Jugendblut, kaum fünfzehn Jahr,
Verschlafen noch ihr Augenpaar,
Das Röckchen dürftig, hochgeschürzt,
Mit Singen sie die Zeit sich kürzt.

(See Heyse's *Gedichte*, section *Landschaften und Staffage*, under the title *In der Bucht.*)

No. 7. Schön war, das ich dir weihte.

The song, with its syncopated bass almost up to the end, develops in a simple and straightforward fashion from the opening.

Daumer's lines are found in the work *Polydora, ein weltpoetisches Liederbuch* (Frankfurt-am-Main, 1855), under the title *Türkisch*. See above, p. 64.

Towards the end the poet's version reads *wert gewesen wars* not *wärs*.

The composer doubtless presumed that in the third bar the singer will emphasize the seventh quaver at *gold-* and leave unstressed the normally accented dotted crotchet which follows at-*ne*. Four bars later the accent falls rightly on *auserlesen*.

Op. 96. Four Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1886.

With this volume of songs, Op. 96, Brahms wished to express his deep admiration for Heine. Max Klinger illustrated the original edition with a notable drawing. The opus was originally intended to contain only poems by Heine, and the poem by Daumer was only added to the collection later. The date of composition is the spring and early summer of 1884.

When the great surgeon and music-lover, Theodor Billroth, first saw the work, he wrote on 3 February 1885 to his friend Brahms:

> 'You have given me great joy by sending me your latest songs. If they are new, your eternally flourishing talent has produced a wonderful second bloom. It seems to me that something lies behind it. So much the better. One does not choose such texts and make such songs purely from force of habit—happily for you and for us!' (Cp. Kalbeck's *Biographie*, iii, 533, and iii, 536.)

No. 1. Der Tod, das ist die kühle Nacht.

This first song of the opus is one of the most beautiful examples of Brahms's lyric talent. As the melody develops from the tone picture of the introduction, it is so remarkable and powerful that one can understand Billroth's enthusiastic words. Particularly striking at the beginning of the second verse are the visionary

rise of the melody above the pedal point G and the rich harmonics at the end.

In Heine's cycle *Die Heimkehr* (1823–4) the songs follow immediately after *Dämmernd liegt der Sommerabend* and *Nacht liegt auf den fremden Wegen*, which Brahms set to music in his Op. 85, published in 1882.

No. 2. Wir wandelten.

One could wish that Eusebius (Robert Schumann) had known the song and written with enthusiasm of its infinitely tender melody and smooth harmonic line. Brahms's friend, Frau Elisabet von Herzogenberg, realized immediately the importance of the composition. 'Absolutely beautiful' she wrote to Brahms immediately after the receipt of the manuscript.

'The D flat major Daumer song with the E major middle passage seems to me one of the most wonderful songs in the whole world. How beautifully written and sung is the line *ich gäbe viel, um zu erfahren*! What a happy melodic line, how flattering to the singer and to the audience! And above all, how completely in harmony are words and music, how permeated with feeling, how wonderfully passionate, and at the same time how finely and lovingly expressed in detail. Every new item contributes towards the climax, for example, the following quavers at *In meinem Haupte die Gedanken* and the harmonies, differently formed and yet unchanging. It is a joy to see all that and to feel all that, and with what conviction one sings at the end *so wunderlieblich sei auf der Welt kein anderer Hall*!' (Cp. *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, ii, 61.)

The poem is translated from the Magyar, and is taken from Daumer's *Polydora, ein weltpoetisches Liederbuch* (Frankfurt-am-Main, 1855). See above, pp. 31 and 64.

Daumer's *Polydora*, in the third verse, gives *lauteten* instead of *läuteten*.

When the present author in the summer of 1884 spent some time with Brahms, he asked him to send to a friend in England, who was a great admirer of the

master, an autograph for her wedding day. Brahms wrote on the back of his photograph the first bars of this song, which had not then been published—a particularly happy choice for the occasion.

No. 3. Es schauen die Blumen.

Unruhig bewegt wrote Brahms at the head of this song, and this agitato movement runs through the whole, both in the melody and in the accompaniment with its contrast of two and three semiquavers, i.e. of straightforward and triplet movement.

In her letter of 24 May 1885 with which she returned the manuscript of Op. 96, Frau Elisabet von Herzogenberg with characteristic appropriateness added as a motto the slightly altered ending of the song:

> Nehmt mit unsre Seufzer und Tränen,
> Ihr Lieder, schwermütig und trüb.

The last bars bear a distant resemblance to the ending of *In Waldescinsamkeit*, Op. 85, No. 6 (*fern sang eine Nachtigall*).

Heine first published the poem in 1822 in Gubitz's periodical *Gesellschafter oder Blätter für Geist und Herz*, and later included it in the first book (*Liebeslieder*) of the *Nachlese zu den Gedichten*.

No. 4. Meerfahrt.

The more closely one examines the musical construction of the song, the more one finds to admire. Frau von Herzogenberg, writing on 22 May 1885 amid the greatest domestic trouble, said:

'I rank the *Meerfahrt* with its strangely touching trumpet flourishes in the major second—the F sharp on the A minor, the C sharp later on the E, and finally the B—next to the song *Wir wandelten*. They sound like something never heard in entirety and are of those marvels that surely always spring from an irresistible urge to express oneself. Thus sometimes the fountain of musical inspiration seems to exhaust itself—and indeed for those who are not of the elect it does so. . . . The

song has that admirable sobriety, that true sostenuto, and the broad, noble outline, that are always at your command. And with all its harmonic geniality it has a tonal calm and wholesomeness, a certitude of being and striving. And how wonderful after the excited billowy movement in A flat major is the gentle, aching return through the diminished seventh to the A minor of the beginning, and the inconsolable F sharp of the vocal part when reached for the first time! How spirited, how magnificently telling the whole song is, and yet how restrained.' (Cp. also the analysis in Kalbeck's *Biographie*, iii, 534.)

In later letters Brahms's friend returns to the *Meerfahrt*, as on 24 May 1885:

'We are quite infatuated with your A minor song; such gems do not fall from heaven every day', and again on 3 June 1885, 'I cannot let your A minor song with its last *Trostlos* rest; it follows me even in the night, and I cannot begin it without playing it through to its wonderful end.'

The poem is from Heine's collection *Tragödien nebst einem lyrischen Intermezzo* (1823).

Op. 97. Six Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1886.

No. 1. Nachtigall.

In his *Biographie* (iii, 532) Max Kalbeck states that Brahms originally wrote this song early in 1885 to Reinhold's poem *Der Wanderer*:

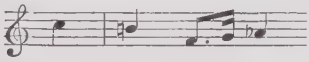
Hier, wo sich die Strassen scheiden,
Wo nun gehn die Wege hin.

He later published a new setting of this poem as Op. 106, No. 5. Although the original setting of *Der Wanderer* cannot be pieced together again without difficulty on this basis, Kalbeck's remark is important as showing how Brahms turned to account a tune that he prized. One does not notice in the song itself that the melody was used for another text. The plaintive background of the composition, emphasized at the passage *längst für mich verklungenen Tönen*, is very

striking, as also is the broad sweep of the melody in the middle of the song.[1] Frau von Herzogenberg, who appreciated to the utmost Brahms's songs, wrote on 22 May 1885, immediately after receiving the manuscript:

'I was afraid that I should not be able to say of the *Nachtigall* and *Wanderer* what you think is right. I like particularly the *Nachtigall*, although the other is very pleasing. The bitter-sweet melody is so right, it is exactly the melody of the nightingales themselves, who in their tender songs seem to love the augmented and diminished, warbling of yearning as they do. The tender homely F major forms a very charming contrast. I like also the way in which the expression rises in warmth and beauty up to *verklungenen Tönen*, and the happy effect of the return to the opening motif at the words *In deinem Lied ein leiser Widerhall.* This song, as lovely as the first green in the woods, seems to me completely *gefunden*[2] and unpremeditated (*und nichts zu suchen, das war sein Sinn*).'

Twelve days later she wrote to Brahms from her esate at Königssee, quoting the beginning of the song: 'We are happy to be back again in our house, and to listen gratefully to the song of the blackbirds



and the finches.'

The author of the words, Christian Reinhold Köstlin, worked from 1840 as a lecturer in law at the University of his native town of Tübingen. He died there in the year 1856 at the early age of 43. His historical and legal works were published under his own name, and his poems under the pseudonym Reinhold. His wife was the talented musician Josefine

[1] When the singer Alice Barbi was singing Brahms's songs in Vienna in 1890, accompanied by Dr. Ludwig Rottenberg, the latter in the presence of Brahms was most enthusiastic about her performance, saying how noticeable was her lengthening of the tempo in the *Nachtigall*, whereupon Brahms answered 'Oh, it can never be broad enough for me'. Cp. Eduard Behm, *Aus meinem Leben*, Deutsche Tonkünstler-Zeitung, Berlin, 1911, p. 167.

[2] Goethe's poem entitled *Gefunden*.—Trans.

Köstlin, born Lang. Mendelssohn gave a pretty character sketch of her in 1850:

'Imagine a sweet little pale-faced girl, with striking but not beautiful features. She is so interesting and quaint that it is difficult to take one's eyes from her, and her every movement and word is full of happiness. She has such a gift for composing and singing songs as I have never heard. She gives me the greatest joy musically that I have experienced up to now.'

In Reinhold's *Gedichte* (Stuttgart, 1853) the reading of p. 3, line 3, is *dringt mir* instead of *dringet mir*.

No. 2. Auf dem Schiffe.

Brahms sent the manuscript of the song in June 1885 to the daughter of Christian and Josefine Köstlin,[1] Frau Maria Fellinger of Vienna, a 'very charming and talented lady', as he described her in a letter to Hanslick. Brahms spent many happy days with the Fellingers during the last thirteen years of his life, and it is to the artistic fingers of Frau Dr. Fellinger[2] that we owe a number of notable photographs, busts, and statuettes of the master.

The beginning opens with a chord *forte* which straightway urges the accompaniment into a rapid, almost violent, movement. This unusual beginning can only be explained by Brahms's preference for vigorous impelling accents. As Eduard Behm describes in his recollections of Brahms,[3] the latter was strongly averse from any unwholesome, inappropriate murmuring, and on that account he deliberately inserted in many passages of his songs a *forte* where a *piano* is expected.

[1] A son of the Köstlins, the well-known Giessen professor, H. A. Köstlin, was the author of a much read history of music.

[2] For Frau Maria Fellinger see *Johannes Brahms im Briefwechsel mit Hermann Levi, Friedrich Gernsheim sowie den Familien Hecht und Fellinger*, edited by Leopold Schmidt, Berlin, 1910, Verlag der Deutschen Brahms-Gesellschaft, p. 24. On p. 242 is printed the letter in which Frau Fellinger thanked Brahms for the song.

[3] Cp. Eduard Behm, *Aus meinem Leben*, Deutsche Tonkünstler-Zeitung, Berlin, 1911, p. 126. Behm mentions here specifically the *forte* at the beginning of this song.

At the words *wie wohl das tut*, which form a sort of guide for the whole song, the 'cheerful hammering of the ivories' in the accompaniment, as Frau von Herzogenberg describes it,[1] is quietened for the first time, and broad arpeggios like mighty pillars support the lulling melody. From now on, the whole line of the piano part changes, and it is only at *Vöglein droben* and towards the end that a gentle tone picture is heard again above the accompaniment. This song also is taken from Reinhold's *Gedichte* (1853).

In line 11 Brahms changed Reinhold's *Vögelein* into *Vöglein*.

No. 3. Entführung.

'But the Lady Judith is a wonderful text with magnificent music, only it is so short that one almost wishes that you had not made a strophic song of it, or had changed the last line—lengthened it—it is so quickly over, and with the concentrated content one feels that doubly' wrote Frau von Herzogenberg in the letter of 22 May 1885, mentioned above. Again, on 3 June she wrote 'I cannot help wondering if you could not attach a train of some sort to the proud Judith! Or are you absolutely opposed to any other treatment of the last line of a strophic song? It is so horribly short and scanty. Do, please, think it over once again'. (Cp. *Briefwechsel*, ii, 65, 70.) Brahms did not accede to this request, as he preferred a folk-song, ballad style to a conventional dramatic concert piece.

The poem is taken from Alexis' *Balladen* (1836), from which Brahms also took the *Walpurgisnacht* (Op. 75, No. 4).

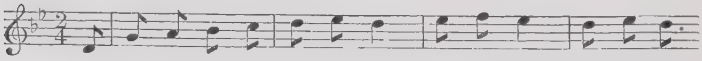
The title-page of the first edition of Op. 97 was decorated with a drawing by Max Klinger, the centre of which is an illustration to *Entführung*.

[1] Cp. *Johannes Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, edited by Max Kalbeck, Berlin, 1910, Verlag der Brahms-Gesellschaft, ii, 64.

No. 4. Dort in den Weiden.

Brahms sent this song with the others in May 1885 to Frau von Herzogenberg, and when she replied with her opinion of them, he reproached her saying: 'But you have forgotten one! I implore you from the bottom of my heart to let me have a few lines about the Rhenish folk-song *Dort in den Weiden*, if it has not entirely escaped you. It is on the back of *Lady Judith*.' Frau von Herzogenberg thereupon quoted the tune accurately from memory, and wrote back quite frankly 'But the song itself does not entirely please me. . . . Moreover I find it difficult to sing, and the accompaniment, which in so few cases does *not* constrain the singer, also annoys me'. Her contemporaries, however, judged the song differently, and admired the particularly successful 'folk-tone' of the melody.

The text is not, as Brahms thought, a folk-song of the lower Rhine, but a modern imitation by August Wilhelm von Zuccalmaglio. Brahms's often used, but very unreliable source was *Deutsche Volkslieder mit ihren Originalweisen*, collected by A. Wilh. von Zuccalmaglio (Berlin, 1840, ii, 461). Zuccalmaglio included in these poems under the guise of a genuine folk-song one of his own composition, which Brahms in good faith published as No. 31 of his *49 deutsche Volkslieder mit Klavierbegleitung*.



In Zuccalmaglio's text (with the title *Schifferlied*) verse 2 reads *hinüber seinen Gruss* instead of *herüber*; later *Des Abends, wenns Glühärschchen fliegt* instead of *Glühwürmchen*; and at the end *Die Frohsten am Rhein* instead of the rather forced abbreviation *Frohst' am Rhein*.

No. 5. Komm bald.

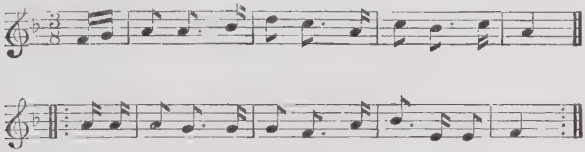
Klaus Groth sent his poem in manuscript form on 7 May 1885, Brahms's 52nd birthday. It was imme-

diately set to music. 'Nothing has ever been done so quickly and so *a tempo*' said Brahms in the best of humour to his friend Kalbeck, who describes the composition in detail in connexion with Brahms's warm admiration for the beautiful and talented singer Hermine Spies (*Brahms-Biographie*, iii, 536 ff.). The song, popular in the best sense, quickly became famous; the main melody is heard again in Brahms's violin sonata in A major, Op. 100, where it plays an important role.

The poem is not found in Groth's collection, already frequently mentioned, *Hundert Blätter*, *Paralipomena zum Quickborn*.

No. 6. Trennung.

Brahms gives to the text a different setting from the folk-song. In the latter version the song is sung cheerfully and rather roguishly throughout. It was sung to me thus in the summer of 1896 in St. Johann im Pongau by two peasant girls, with zither accompaniment in this form:



The sense is obvious. The girl no longer loves her soft-hearted, flirtatious, extravagant sweetheart (verses 1 and 3), whom she recognizes as false, and turns him away. Brahms appears to be more in sympathy with the lover, and gives to his song a sentimental basis, as though the separation of the two were due to some deeper and more grievous causes. The quotation marks at the beginning of the second line, which he characteristically omitted in the fourth line, make it clear that he thought of writing it in dialogue form.

Brahms took his text [1] from the volume of folk-songs

[1] How well known this old folk-song was in the circle of Brahms's

mentioned under No. 4 by Zuccalmaglio (ii, 383, with the description 'From Swabia') and only changed the dialect form slightly. Upon information supplied by Brahms's close friend, Frau Maria Fellinger (see above, No. 2), Max Kalbeck in his *Biographie* (iii, 530) relates the following story:

'Hanslick once asked me to sing for him and Brahms a Swabian folk-song, which I should never have done although I was born in Swabia. I excused myself by saying that I did not know any. Then Brahms laughed "Well, if *you* don't know any, then *I* will give you one". A little later, when we were at his house, he took from his desk *Drunten im Tale*, written on beautiful blue music-paper, above which he had written "*Schwäbisches Volkslied*—for a dear pupil of Joh. Br.". He said "Do you not want the folk-song?" for we, without realizing that this copy was for me, were already at the door, preparing to leave.'

Brahms published the above melody with a new accompaniment which recalls that of Op. 97, No. 6, as No. 6 of his *49 deutsche Volkslieder mit Klavierbegleitung*.

Op. 103. Eight Gipsy Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1889.

This collection is a rearrangement by Brahms himself of the original Op. 103 which he composed in 1887. It appeared in 1888 under the title *Gipsy Songs for Four Voices (Soprano, Alto, Tenor, and Bass) with Pianoforte Accompaniment*, and contained eleven quartets. The composer took the text from the collection *Ungarische Liebeslieder: 25 Ungarische Volkslieder für mittlere Stimme: Die Klavier-Begleitung von Zoltán*

intimate friends is shown by the lines of Heinrich von Herzogenberg after a visit from the master on 15 February 1877 (a variation of the last verse):

Für die Zeit, wo Sie vorlieb nahmen,
Danke ich schön —
Und ich wünsch, dass es Ihnen anderswo
Besser mag gehn!

Nagy: In's Deutsche übertragen von Hugo Conrat. Budapest és Lipcse [Leipzig], *Rozsavőlgyi és Tarsa.* The edition of the *Liebeslieder* was due to Conrat, a cultured merchant of Vienna, whose family Brahms later frequently visited.[1]

Hungarian rhythms and the alluring melodies of the gipsies, now wild, now tender, are not infrequently found in the works of Haydn, Beethoven, and Schubert, and they had attracted Brahms throughout his life. He was particularly interested in the new *Liebeslieder*, which were given to him personally by Conrat, and on his return from a winter holiday in Budapest he took great pleasure in setting them to music.

The quartets were first sung in a social club, called *Kipfeljause*, formed by a number of Viennese families who were friends of the composer. The singers were Minna Walter, Hermine Schwarz (sister of Ignaz Brüll), Gustav Walter (in his time a famous tenor of the Viennese court opera), and Max Kalbeck, while Brahms and Brüll accompanied alternately.[2]

After their publication the quartets spread with such unusual rapidity through German concert halls and drawing-rooms that in 1889 Brahms was constrained to arrange the first seven and the last numbers of Op. 103 for *solo* voice. The suggestion of such an arrangement was furthered by the fact that the majority of the original quartets were written for *soloists* and chorus.[3] Their success was so great that Brahms wrote another four gipsy songs as quartets, which appeared in 1891 as Op. 112, Nos. 3–6.

The *Zigeunerlieder* are, throughout, independent compositions by Brahms. Only in very few places can one recognize the influence of the Hungarian original

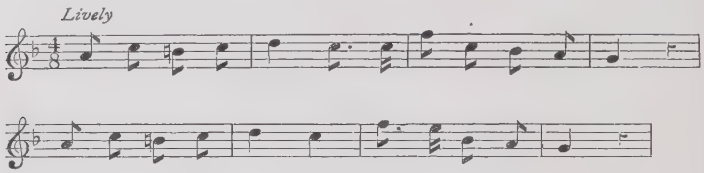
[1] A daughter of Conrat, the talented sculptress Ilse Conrat, created the marble monument which marks Brahms's grave in Vienna. For the real translator of the *Liebeslieder*, Fräulein Witzl, see Kalbeck's *Brahms-Biographie*, iv, 95.

[2] Cp. Kalbeck's *Biographie*, iv, 95 ff.

[3] Brahms added to No. 3 a second voice *ad libitum*, as in Op. 84, No. 5.

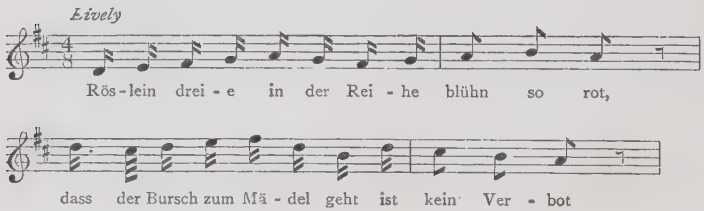
(25 *Volkslieder*). A comparison of these songs with Brahms's settings shows how creative the master became under the stimulus of the original melodies.

Compare



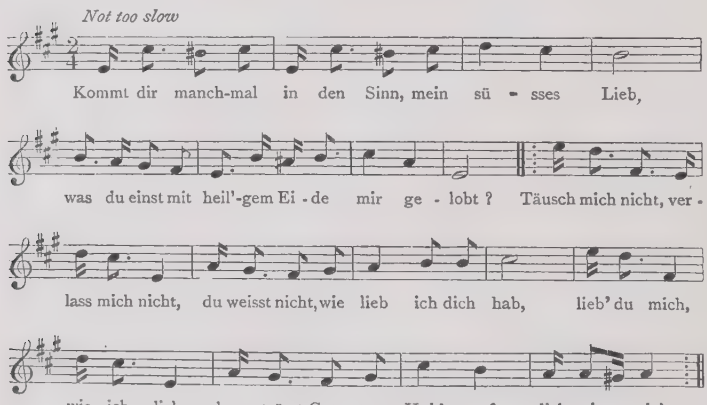
with No. 4 of this opus. The first melody belongs in Conrat's collection to the song *Wisst ihr, wann mein Kindchen.*

Or



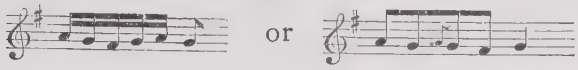
with Brahms's No. 6.

Or finally



with his No. 7.

The rhythmic mordent-like adornment of the final note, characteristic of Magyar music,



has become familiar to us through Liszt's compositions as well as through Brahms's twenty Hungarian dances. But it only appears in these gipsy songs in disguised form, as for example in No. 2 (*Hochgetürmte Rimaflut*) in bars 5–7 and 13–15.

The soft minor melody otherwise so characteristic of the gipsies is also lacking. Nos. 1 and 2 only are in a minor key, the second song once avoiding the leading note in its descent. In the closing bar, also, C is modulated in the cadenza to C sharp. There are thus only slight traits and colourings adopted by Brahms from Hungarian folk-style.

All eight numbers of this collection are written in 2/4 time, but the richness of the melodic development does not allow of a moment's weariness. Brahms, at her urgent request, sent the work to his friend Elisabet von Herzogenberg at Nice in March 1888, describing it as 'a merry, cheerful piece of nonsense, which here in our small circle has been sung and received with pleasure'. Frau Elisabet von Herzogenberg thanked him on 28 October 1888 with the words:

'I am continually playing over in my mind the gipsy songs. . . . There is a glorious swing to the songs, they go rattling and pounding along, and then sink to rest, softly and sweetly. How annoying it is for us here in this beautiful haunt of the barbarians to have to leave all this unplayed. But I can vividly imagine the effect of them: the warm life of the first two numbers, the charming humour of No. 6, and the lovely melancholy note in *Kommt dir manchmal in den Sinn*, the second part of which moved me to tears. . . . It must be a great joy to be able to perform this beautiful work really properly and adequately!' [1]

[1] Cp. *Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, ii, 173, and ii, 207.

In No. 8, *Rote Abendwolken ziehn am Firmament*, it should be noticed that the short staccato introduction notes, in imitation of the gipsies' customary cymbal opening, recur in Brahms's quartet, Op. 112, No. 3, *Himmel strahlt so hell und klar.*

Brahms makes very few alterations of the text in this collection. In Conrat's original work we have:

No. 1, at the end: *die Wange* instead of *diese Wange.*
„ 2: *Rimafluten* instead of *Rimaflut.*
„ 2: *Wie seid ihr so trüb* instead of *Wie bist du so trüb.*
No. 2: *An dem Ufer lasst mich klagen nach dir, mein Lieb* instead of *An dem Rimaufer lasst mich ewig weinen nach ihr.*
No. 3: *der liebe Himmel nur für mich* instead of *der liebe Himmel einzig nur für mich.*

The repetition of the complete lines in Nos. 1, 2, 5, 6, 7, and 8 is not found in the original.

Op. 105. Five Songs for a Lower Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1889.

No. 1. Wie Melodien zieht es. No. 2. Immer leiser wird mein Schlummer.

The two songs are among the most intimate and meditative of Brahms's works. They were written in September 1886. The first bars of *Immer leiser wird mein Schlummer*, which are written in the sad sweet style of a gipsy melody, resemble the main theme of the 'cello in the andante movement of the pianoforte concerto in B flat major (1882), while the beginning of *Wie Melodien zieht es* also appears as one of the themes of the first movement of the violin sonata in A major (1887).

If Robert Schumann in 1840 concluded the manuscript of the song *Ich sende einen Gruss wie Duft der Rosen, ich send ihn an ein Rosenangesicht* with the words *In Erwartung Claras*, Brahms might have written under these songs *In Erwartung Herminens*, for it was his admiration for the beautiful and talented singer Hermine Spies that here stimulated his imagination. 'The

two Spies' songs' Frau von Herzogenberg called them (somewhat jealously) when Brahms sent the manuscript of Op. 105, Nos. 1 and 2, to the singer whom he esteemed so highly.

Frau Elisabet von Herzogenberg, who usually appreciated to the full the hidden beauties of Brahms's music, this time in contradictory mood raised several objections. After she had become acquainted with the songs, not, as usual, directly through Brahms, but through Fräulein Spies, she wrote on 2 December 1886 to the composer:[1]

'May I confess that I have copied out the two Spies songs, and that right gladly, but I must quite unashamedly express two objections. Do you really think the six-four chords following each other in the C sharp major song (*Immer leiser wird mein Schlummer*) are right, particularly at the end, G major, B flat major, D flat major, one after another? Have you ever written anything so peculiar before? I know no more cruel passage in your whole music, and I imagine that you yourself must be seeking some other expression of longing in that passage. What you want to do is certainly clear, but your way of doing it is not so beautiful as Brahms usually is, and something in me says "Oh" when I see it. What a pity it is that in such a beautiful tender song one should meet this sudden box on the ears. The warm flight of the melody of the A major (*Wie Melodien zieht es*), with its unusually abstract text, gives me the greatest pleasure, and I love singing it. But the movement at the end there again gives me real trouble. I have played it over so often to myself in order to become accustomed to its A major, but I cannot succeed in spite of every effort. I always thought of A as the dominant of D. Have you any more songs in your drawer? . . . Do spoil me a little bit once again, you know how happy it makes me.'

Max Kalbeck has already defended Brahms's harmonic liberties against Frau von Herzogenberg, and when one has heard the passage a few times there remains very little trace of the unusual. In ever-

[1] Cp. *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, ii, 132.

increasing strength, the urge of longing and passionate desire breaks through finding in the 6/4 chords a more heart-felt expression than any words could give. The breaking off of the melody at *singt im Wald* and *willst du mich* is part of this. It is as though the strength of passion catches the singer's breath, as though the voice fails until it finds relief again at the words *komm, ach komme bald.*

Brahms sent the song on 18 August 1886 to Theodor Billroth as 'a song by an old colleague of yours' (Hermann Lingg was a retired Bavarian army surgeon). Billroth replied 'The poem of the dying maiden by H. Lingg and your setting thrilled me terribly. I thought of it as sung quite simply by a girl's tender voice and I am not ashamed to confess that I could not finish playing it for tears'. (Cp. *Johannes Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, edited by Max Kalbeck, Berlin, 1907, Verlag der Brahms-Gesellschaft, ii, 135.)

Robert Keller, the Berlin musician, a trusted helper of Brahms and Simrock, transposed the edition of *Wie Melodien zieht es* for a low voice to C sharp. Brahms in his letters of 31 October and 19 December 1888 asked the publisher to choose rather the key C major, since 'six sharps are so hard to read'.

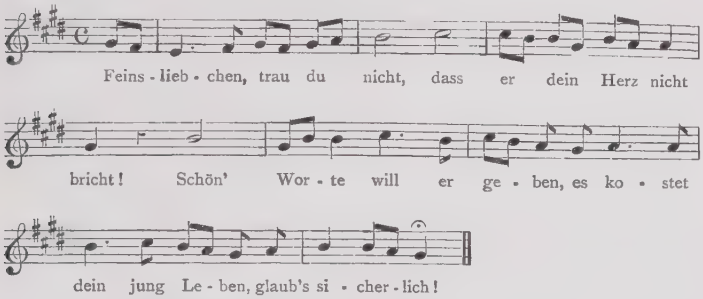
The lines *Wie Melodien zieht es* are found in the section *Klänge* of Groth's *Hundert Blätter*, *Paralipomena zum Quickborn* (1854). *Immer leiser wird mein Schlummer* is taken from Lingg's *Gedichte* (1855), with an introduction by Emanuel Geibel.

In *Immer leiser wird mein Schlummer* Lingg's version reads towards the end *wehen und sehen*, and the lines are headed *Lied.*

No. 3. Klage.

Brahms arranged this little song in the folk-song style. His warm sympathetic melody is modelled in both form and expression upon the best old German folk-

songs, and gives us an excellent example of the extent to which Brahms was steeped in the style of the music of the people. The source used by Brahms was the rather unreliable collection of Zuccalmaglio, *Deutsche Volkslieder mit ihren Originalweisen* (Berlin, 1840). The words are most probably not really traditional, but written by Zuccalmaglio himself, as is the case with *Dort in den Weiden steht ein Haus* (Op. 97, No. 4), which is the next song in the collection. Zuccalmaglio's own setting, which he gives as a folk-song 'of the lower Rhine', runs as follows:



In the third verse Zuccalmaglio has *Lenze* instead of *Lenz* and *zersprungen* instead of *gesprungen*.

No. 4. Auf dem Kirchhofe.

This touching song is again modelled musically upon old forms. The contrast between the recitatif passages and the broad definitive C major air gives the same effect as the aria form in the best operas of the eighteenth century. Particularly characteristic is the fine rhapsodic delivery of the accompaniment in the first part. It is like an instrumental arrangement, which gives a free accompanied recitatif strewn with rich and heavily accented arpeggios. At the end *Wie sturmestot die Särge schlummerten* Brahms introduced, as he himself admits, a reminiscence of Bach's *O Haupt voll Blut und Wunden* (*Wenn ich einmal soll scheiden*). Cp. Max Kalbeck's *Biographie*, iv, 133.

While Brahms's friend Eduard Hanslick, who usually was enthusiastic over every new composition, this time only approved of the beginning of the song,[1] Frau Elisabet von Herzogenberg, in her warm-hearted way, wrote on 28 October 1888 from Nice:[2] 'How wonderfully appropriate are the opening bars with their harp-like pathos, how beautifully the whole first verse is declaimed, how affecting the *überwachsenen Namen*, how magnificent the climax at the word *gewesen* with the startling but natural change, and then the wonderful hush at the C major, with the even crotchets, the retarded *schlummerten*, the beautiful *still*, the magnificent line of the whole melody—it is all so powerful, so ingenious, so gruesome, such real music and of such excellent quality, that all other melodies are eclipsed for the time being.'

The date of composition cannot be definitely stated. The only check is the date (1883) of the publication of the words, which are taken from Liliencron's *Adjutantenritte und andere Gedichte*.

Liliencron's version reads, in verse one, *vergessenen* instead of *vergess'nem*. Brahms set to music one other piece by Liliencron, Op. 107, No. 4, *Maienkätzchen*.

No. 5. Verrat.

In the last verse but one, at the words *Der Mond scheint hell*, the melody of the beginning reappears in counterpoint in the accompaniment. The piano part throughout is instrumental in form, particularly bars 15–13 from the end, which sound almost as though written for trombones.

Brahms had written the vocal part in the manuscript and the printer's fair copy in the bass clef.

The song is in direct contrast to the tender 'women's songs', Nos. 1, 2, 3. Brahms took his text from Lemcke's *Lieder und Gedichte* (1861), where the lines

[1] Cp. Hanslick, *Musikalisches und Literarisches*, Berlin, 1889, p. 134.
[2] *Briefwechsel*, ii, 205.

are found among the *Reiterlieder* in the section *Im Volkston*. In Lemcke's poem there are no repetitions.

Brahms adopted from the glorious folk-song *Es reit ein Herr und auch sein Knecht*, with which he was occupied at this time,[1] the impressive artifice of word repetition at the end of lines (*geschwinde, ja Ferne, ja Heide, ja segnen, ja Leide*). In this unusual departure from his ordinary style he was helped by the poem, which was itself an imitation of the old popular style.

For Lemcke see above, Op. 69, No. 7, p. 118.

In the fifth verse the poet's version is *deine Sippschaft* instead of *dein Sippschaft*.

Op. 106. Five Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1889.

Brahms sent the manuscript of some of the songs of Op. 106 to Frau von Herzogenberg, who was usually so appreciative of his works. This time, however, her enthusiasm was very restrained, but in this exceptional case it was rather her womanly feelings than her critical judgement which spoke. In a letter of 28 October 1888 she wrote of No. 1: 'What shall I say about the *Ständchen*? When I read it over, I find it very pretty and original, like everything that comes from your pen, but I see in it more of the material than the spiritual Brahms. There is no warmth in it, and since I am in the confessional, I must say so.' Of No. 2 she wrote 'I played *Auf dem See* with Amanda Röntgen [the violinist, Julius Röntgen's wife]. It seems to me much better when played on the violin than when sung'; and as for the conclusion, she imagined 'a floating Eden rather less bristly, and less

[1] The song is found as No. 28 in Brahms's *49 deutsche Volkslieder* (1894) with a not very satisfactory melody composed in 1777 by Friedrich Nicolai, the Berlin bookseller, and an accompaniment by Brahms. The effect obtained by the repetition of the final word is particularly noticeable here:

Von einer wunderschönen Frauen, ja Frauen

and

Eur Herr, dèr ist tot auf breiter Heide, ja Heide.

full of harmonic obstacles!' The *Wanderer* also, Op. 106, No. 5, does not meet with her unqualified approval in spite of the beautiful change at *keiner wird mich doch verstehn*, for she has heard a similar theme, with stronger and more convincing accents, already from Brahms, and she always wishes him to excel, for she is as ambitious as Macbeth for those she loves. Cp. *Briefwechsel*, ii, 207.

No. 1. Ständchen.

The melody of this *Ständchen* is one of those happy inspirations which, when one has once heard them, one never forgets. Kalbeck has characterized it excellently as a 'moonlight nocturne à la Spitzweg'. Its roguish, familiar, confidential tone, side by side with its stirring, serenade-like, student-song form, should, however, be noticed. The alluring bars 15–13 from the end of the piano ritornello occur in almost identical form in Brahms's *Akademische Festouvertüre* (Op. 80, 1883) and also in the *Frühlingslied* (Op. 85, No. 5). The counterpoint of the accompaniment in verses 1 and 3 is also particularly striking.

Brahms took the words from one of his favourite works, Kugler's *Skizzenbuch* (1830), which the poet, a versatile artist, illustrated with his own drawings, and to which he also added a number of his own compositions.[1]

Kugler was for a long time the head of the Prussian government department for art. He wrote a handbook of the history of art which in his time was as well known as his short stories. To him we also owe the famous student song *An der Saale hellem Strande*.

No. 2. Auf dem See.

The text of this tender song, with its beautiful impressive modulations at the end, is taken from Reinhold

[1] Kugler's setting of Chamisso's song-cycle *Frauenliebe und Leben* was published in his *Skizzenbuch* long before that of Robert Schumann and Carl Loewe.

Köstlin, details of whom are given above under Op. 97, No. 1.

Frau Maria Fellinger of Vienna, daughter of Köstlin, was one of Brahms's most intimate and sympathetic friends. He sent his Op. 106 to her on 15 October 1888 with the words 'Enclosed is a sort of duty copy'.

The words of the song appear in the section *Seelieder* of Reinhold's *Gedichte* (1853) without any title. Brahms omitted the third verse:

> Deine Wellen leuchten,
> Spiegeln uns zurück
> Tausendfach die feuchten
> Augen voller Glück.

A slip of the pen which found its way into the first edition was corrected by Frau von Herzogenberg, and later altered by Brahms in his private copy. It is the ♮ in the 18th bar from the end against the 5th quaver in the bass of the accompaniment.

No. 3. Es hing der Reif.

The poem used in this 'dreamy' song, with its heavy accompaniment, is found in Groth's *Hundert Blätter, Paralipomena zum Quickborn* (Hamburg, 1854). Frau Elisabet von Herzogenberg, in a letter to Brahms of 28 October 1888, condemned the 3/4 rhythm, which 'with its eternal minims makes it so languid and laborious in execution'—the very effect that Brahms intended. The words *da tratst du* form a wonderful contrast with what precedes them. The same bass figure occurs six times in succession, as though all life were suddenly benumbed.

No. 4. Meine Lieder.

The song, composed in 1889, has a sincerity and tenderness which remind us of Schumann. Frau von Herzogenberg wrote of it: 'How can we resist such

tenderness, such fine lines embroidered as with gold, and the warm tone at the end, with the steady bass notes!' Particularly deserving of notice are the darkly-melancholy background and the exceptional sincerity of the whole. The strengthening of the vocal part by the bass at the end, *dunkel klingen meine Lieder*, is very effective.

The poet, Adolf Frey, one of the leading poets of Switzerland, was professor of the history of literature of the University of Zürich. The lines appear in his *Gedichte* (1886).

No. 5. Ein Wanderer.

Originally this song inspired the melody for the *Nachtigall* (Op. 97, No. 1),[1] and it was only later that Brahms decided on a new setting, which followed the thoughts of the poem more closely and expressively. In the instrumental-like tones of the vocal part one is constantly reminded of Schubert's *Winterreise* and also of Brahms's own love of Hungarian folk-music. At the passages *Meiner ist der Weg der Leiden* and *Wo ich einst begraben werde* the rhythmically displaced, harassing bass figure stands out notably.

The source of the text is Reinhold's *Gedichte* (1853). Cp. No. 2 above.

Op. 107. Five Songs for Solo Voice with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1889.

No. 1. An die Stolze.

This song was composed in August 1886. Brahms clothes the text in a passionate moving tone-picture. The bitter words of the rejected lover are accompanied by an independent melody in the bass of the piano part, expressing a love which cannot be destroyed. Brahms took the words from Flemming's work *Geist-*

[1] Cp. Kalbeck's *Biographie*, iii, 531 and 532, and also the remarks on Op. 97, No. 1, p. 166 above.

liche und weltliche Poemata (1660). The poet's version contains two other verses ignored by Brahms:

Bist du denn harter Stein und Stahl,
Die man doch zwingen kann?
Feld, Wiesen, Wälder, Berg und Tal
Sehn meine Wehmut an.
Die Vögel seufzen, was ich klage.
Der hohle Busch ruft, was ich sage.
Du nur, du Stolze du,
Hältst Ohr und Augen zu.

Ach denke, denke, was du tust,
Ich kann nicht anders sein.
Ich hab an meinem Leiden Lust,
Du hassest meine Pein.
Kann ich denn keine Huld erlangen,
So lass mich die Gunst nur empfangen
Und wolle doch mit mir,
Dass ich stracks sterbe hier.

No. 2. Salamander.

Brahms intended the song to be sung 'with humour', and the continuous humour of the composition becomes more apparent on closer examination.

It begins almost in the student style, like the melody to a drinking song, but the running supporting figures of the accompaniment give it the character of a concert piece. In the major part it goes on merrily enough. The parodic movement in thirds at *verbrennen* is mimicked by the piano, and at the end the salamander is seen completely at ease in the hot glow (bar 7 from the end) and lashing his tail around him with pleasure (bar 3 from the end). Among the notable passages should be mentioned the happy transition to the major at *ihm ward erst wohl zu Mut* and also the new interpretation at the end of the minor ritornello of the first verse (likewise into the major).

The words of the song are found in Lemcke's *Lieder und Gedichte* (1861). For particulars of the poet see above, Op. 69, No. 7, p. 118.

No. 3. Das Mädchen spricht.

Brahms's setting to this little song is imbued with all the roguishness, anxiety, joyous anticipation, and real loveliness in which his lighter songs are so rich. How decoratively the swallow-tail goes by in the beginning of the accompaniment, how lightly the melody is draped over the little nature-picture, and how pretty is the hesitation of the young bride, full of anticipation and joy at the words *Oder hast du jüngst erst dich ihm vertraut?*! Before this, after *Nest gebaut*, there occur displacements of rhythm frequently seen in Brahms's work.

The song is among the most popular of concert songs. Upon the *f* in the first bar see the quotation from Behm's memoirs, above, p. 168.

Gruppe (born in Danzig 1806, died in Berlin 1876) was first a journalist, then an official of the Prussian ministry for ecclesiastical affairs, and later became professor of aesthetics at Berlin University and secretary to the Academy of Arts. The present lines are from his *Gedichte* (1835). Brahms did not set to music any other poem of his.

Gruppe's *Gedichte* formed the basis of six songs and ballads by Carl Loewe, including Op. 8, *Niemand hat's gesehn*, and Op. 67, *Landgraf Ludwig*.

No. 4. Maienkätzchen.

The *Maienkätzchen* has a graceful 3/4 time, resembling a piece of folk-dance music, a Styrian waltz. It is another echo of Brahms's folk-song studies. But the prophecy of Frau Elisabet von Herzogenberg at the time of its composition in 1889, that it would soon become popular, has not been fulfilled.

These verses, like those of the celebrated *Auf dem Kirchhofe* (Op. 109, No. 4), are taken from Liliencron's *Adjutantenritte und andere Gedichte* (1883), where they appear with the heading *Tiefe Sehnsucht*.

No. 5. Mädchenlied.

The *Mädchenlied* is, even among Brahms's songs, a little masterpiece of expressive and realistic writing. The touching melody, with its ritornello portraying falling tears, sings of love's grief and pain. It is written strophically after the folk-song style. At the end Brahms interrupts the melody and gives to the close a freer sound, as if collapse and silent, gnawing despair followed the outcry of grief.

Frau Elisabet von Herzogenberg, who in her letter to the composer of 28 October 1888 from Nice had been very outspoken about Nos. 1, 2, and 3 of this opus, wrote of the *Mädchenlied*: 'One breathes again (in Heyse) with welcome relief a pure air. What glorious music you have spun around it! It is fine and tender and of exceptional musical interest where the tonic turns so yearningly to the dominant in the closing bar, greeting our ears with old accustomed tones in a new setting.'

Brahms set to music ten other songs by Heyse. The *Mädchenlied* is found in Heyse's *Gedichte* (1885), where the first verse reads *Auf die Nacht in den Spinnstuben* and *Dorfbuben*, and the fourth *wofür ich soll spinnen*.

Except for the *Vier ernste Gesänge* and the *49 Volkslieder* this is the last of Brahms's published songs.

Op. 121. Four Serious Songs for Bass Voice with Pianoforte Accompaniment.

The work was dedicated to Max Klinger in acknowledgement of his Brahms-Phantasie and was published in 1896, a year before Brahms's death.

'I have made myself a present of this for my birthday' said Brahms, on 7 May 1896, in reply to the congratulations of his friend Max Kalbeck, and showed him the manuscript of the *Ernste Gesänge*. A day later he wrote to the publisher Simrock 'I have amused myself on my birthday by writing a few little songs'.

Later, with grim humour, he described them as *Schnaderhüpfl*[1] which 'are rather painfully appropriate this year'.

Kalbeck convinced Brahms that he was wrong in his serious doubts whether the work could be published, but Brahms a few weeks later asked his friend the young lawyer, Dr. Ophüls, if the public performance of these 'altogether godless songs,[2] whose words, thank heaven, are in the Bible', could be prohibited on religious grounds. Ophüls met Brahms at the house of the Weyermanns, his Rhenish friends, immediately after the burial of Frau Clara Schumann at Easter 1896. In his *Erinnerungen an Johannes Brahms* he describes in striking fashion how Brahms played and sang his new work there.

'It was an intensified declamation of the Bible words that he gave us in his hoarse voice, and what we heard was quite different from any ordinary song. And yet these songs, coming in this improvised way from their creator, affected me more powerfully then than they have done from any singer since, even including Meschaert. It was exactly as though the prophet himself spoke to us. At the beginning of the first song, Brahms, roused to enthusiasm over the biblical words, said "See how powerful these words are, *denn es gehet dem Menschen wie dem Vieh*, and in the fourth song *und liesse meinen Leib brennen*". He was so deeply moved during the rendering of the third song, *O Tod, wie bitter bist du*, that great tears rolled down his cheeks, and the pathetic ending (*O Tod, wie wohl tust du*) he almost murmured to himself in a voice choked with emotion. I shall never forget the tremendous effect of this song. It was characteristic of Brahms, who disguised a very tender heart with an armour of outward roughness, that after the last note had died away, obviously seeking to hide his emotion, he turned to me,

[1] Merry extempore popular ditties, usually alternate, of four short lines, the second and fourth lines rhyming, sung in the mountain districts of Bavaria and Austria.—Trans.

[2] When announcing the composition of the *Schnaderhüpfl* to his friend Heinrich von Herzogenberg, in 1896, Brahms also said that they might lay him open to attack 'for un-Christian opinions'. (Cp. *Briefwechsel*, ii, 272 and 275.)

sitting on his left, and with a heavy slap on my leg said "Young man, this is not for you: you must not think of these things at all!"'[1]

The *Ernste Gesänge* come as an echo of the baritone solo of the *Deutsches Requiem* written almost thirty years before: 'Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat, und ich davon muss. Ach wie so gar nichts sind alle Menschen, die doch so sicher leben; sie gehn daher wie ein Schemen.'

The work takes an exceptional place in modern literature, not only because of the strength and individuality of its form, but also because of its supreme influence in giving new life and power to the religious song. One must go back to the eighteenth century, to Handel, to Sebastian, and Philipp Emanuel Bach, to find parallels to these 'solo cantatas', as one might call the *Ernste Gesänge*. And yet a century of instrumental music separates them from the world in which Bach lived, and not a century of time alone, but a whole century's change in church art and religious thought. It is a sort of personal confession, a struggle between the words of the Bible and his own life experience, that Brahms expresses in this music. There is no steadfast faith, such as one finds in Bach and later in Haydn, but a reflection on Life and Creation, a balancing of accounts, and a hope of release in death. In the choice of the biblical words and their setting speaks a musician who, in one last artistic manifestation, seeks to convey what Life has come to mean to him. It is this prophetic tone that gives to the songs their exceptional effect.

The older style was full of modulations and tonal peculiarities, but the modern effect is obtained by graceful, orchestral-like accompaniments and a whole world of melodies with their harmonic and rhythmical radiations.

[1] Cp. G. Ophüls, *Erinnerungen an Johannes Brahms* (Berlin, Verlag der Deutschen Brahms-Gesellschaft, 1921), pp. 28 ff.

Here are three opinions of the *Ernste Gesänge* expressed by trusted friends of the composer, all well versed in musical matters. His lifelong friend Julius Otto Grimm wrote to him on 13 July 1896: 'The songs are magnificently and astoundingly impressive—pitiless in word and tone. I am amazed both at your attempting to set such words to music and at your success.'[1] Two days later Heinrich von Herzogenberg wrote: 'You still know how to prepare ever fresh surprises! Where did you get this idea of setting biblical words to music in a fashion quite independent of every ecclesiastical or liturgical association? . . . *Yours* was the first joy in creating pieces of such wonderful depth; *mine* in being capable of astonishment at your technique and power of expression. Particularly the third (*O Tod*). . . . Not everything is over so quickly, and it is good to think that something new will grow up.'[2] Finally Professor Engelmann of Utrecht, on 29 September 1896:

'The impression is made all the greater since the possibility of finding music for these falsehoods seemed so slight. I have never been so conscious of the deepening and expressive power of music as when hearing these songs. I have nothing but the greatest admiration for such strength and warmth of expression in material of such lapidary simplicity. You cannot believe how one is refreshed by such music, and how one longs for such a life-giving spring . . .'[3]

Only a few of the more important points will be mentioned here.

No. 1. The main theme is found in the first bars, which give the effect of a muffled inexorable trumpet introduction. This majestic fixity is found again at the passage *dass nichts Bessers ist, denn dass der Mensch*

[1] Cp. *Brahms im Briefwechsel mit J. O. Grimm*, edited by Richard Barth (Berlin, Verlag der Deutschen Brahms-Gesellschaft, 1908), p. 157.

[2] Cp. *Brahms im Briefwechsel mit Heinrich und Elisabet von Herzogenberg*, edited by Max Kalbeck, Berlin, 1907, ii, 274.

[3] Cp. *Brahms im Briefwechsel mit Th. W. Engelmann*, with introduction by Julius Röntgen, Berlin and Leipzig, 1918, p. 167.

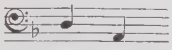
fröhlich sei in seiner Arbeit. Like the voice of a prophet in the wilderness ring out words and music, rising in climax to the particularly impressive bars *Wer weiss, ob der Geist des Menschen aufwärts fahre.*[1]

No. 2. Heinrich von Herzogenberg, who, like his wife, had entered deeply into Brahms's world of feeling, praises 'the whole of No. 2', as if he could find scarcely any passage to stress particularly. Yet there enters for the first time at *Und siehe, da waren Tränen*, a warm sincere air that recalls Sebastian Bach, who also accompanies his word repetitions frequently by a deepening and intensification of the musical ideas. Indeed it seems as though Brahms cared as little as Bach for the singing possibilities of a melody when he wished to create a realistic effect, as at the passage *keinen Tröster haben konnten.* The instrumental character which occurs so often in the *Ernste Gesänge* gives to the ending a plaintive, gradually fading, oboe-like air.

No. 3. The beginning shows Death after the fashion of the old woodcuts as a reaper, but in contrast the second part portrays Death as the comforter and friend. 'How beautifully it swells out in the E major part! One does not expect that it could be adorned with such full, such delightfully austere, and yearningly tender harmonies' wrote Heinrich von Herzogenberg.

No. 4. The song of 'Charity' opens with an independent orchestral motif, which rises strongly only to fall away again. The vocal part begins in the lower octave and rises steadily, giving a wonderful strong upward swing to the whole. Then comes the soft chord of the seventh, depicting the resignation and

[1] In the manuscript and printer's fair copy Brahms wrote the first bar of the last andante thus:



but later he changed the word *sah* into *sahe* and altered accordingly the crotchet into two quavers. The prologue to the *allegro* passage presents unusual pianistic difficulties.

humility of Charity. And then the broad sweep of the melodic line in the adagio (*Wir sehen jetzt*), which leads to the last great climax, *Die Liebe ist die grösseste unter ihnen.*[1]

'Accept my heartfelt thanks for your *Ernste Gesänge.* Deep as they are, the last one has particularly struck me with its gentle warmth and its most artistic form, which one only realizes on studying it closely. How beautifully Charity shines forth from the 3/4 time and how heartrending is the introduction of the 4/4 time! If only one could hear it once sung with all the beauty that one sees in it'

wrote Josef Joachim to Brahms on 28 August 1896.[2]

In concerts and musical gatherings in the years 1897 and 1898 special items were introduced in memory of Brahms, and the *Ernste Gesänge* were sung in almost all the towns of Germany, Austria, Switzerland, and Holland as a sort of requiem for the master.[3]

Folk-Songs for Children with Pianoforte Accompaniment.

Dedicated to the children of Robert and Clara Schumann. Leipzig, J. Rieter-Biedermann, 1858.

The name of Johannes Brahms does not appear on the title-page.

In few works has Brahms shown us such a lovable side of his character as in these fourteen songs. They were written two years after the death of Robert

[1] The three closing bars of the vocal part *unter ihnen* are strangely enough identical with the close of the celebrated song *Wie bist du, meine Königin* (*wonnevoll*), Op. 32, No. 9. Originally, No. 4 had no expression directions. In the printer's fair copy Brahms wrote first *andante*, then he changed the word to *con moto ed anima* (without the *andante*, which was only added in the final proof). At the end, before and at the words *Nun aber bleibet Glaube*, there is no direction. In the printer's fair copy, two bars before this, *poco a poco* is inserted in manuscript, and *più moto* in the vocal part at *nun*. The *ritenuto* and *sostenuto un poco* seven bars later were also added afterwards.

[2] Cp. *Brahms im Briefwechsel mit Joseph Joachim*, edited by Andreas Moser (Berlin, Verlag der Deutschen Brahms-Gesellschaft, 1908), ii, 273.

[3] Cp. Eduard Hanslick, *Am Ende des Jahrhunderts* (2nd edition, Berlin, 1899, p. 398), with a description by Alwin von Beckerath of Brahms's visit to the Weyermanns and his singing of the *Ernste Gesänge*.

Schumann, and dedicated to his children. The work is an anticipation of the forty-nine folk-songs which Brahms wrote thirty-six years later. While in the latter the accompaniment frequently has its own independent theme, in the children's songs it maintains a restrained simplicity. In spite of this simplicity, however, the songs contain a number of notable passages.

How beautifully the fairy-story mood of songs 1 and 4 is maintained! How carefully moves the bass in the first song, passing on quietly, almost on tiptoe during the voice pauses (bars 6–11). In the second the ending rings with the merry song of the birds. Out of the melody there springs a little air, which continues steadily on until the bass brings it to a conclusion. The ninth song *Der Jäger im Walde* has a very pretty theme which the accompaniment follows closely as though contemplating its development with friendly joy. The lightly touched quavers in the bass should be noted here. In the tenth song the accompaniment follows the air in a wild madcap quaver movement. A single complete chord cloaks the *Wiegenlied* (No. 10) in rest and slumber. The C in the bass is heard throughout, lulling and soothing, and embracing all rocking harmonies and melodic lines in its tender tones. In the twelfth the piano takes up the Christmas mood, lighting up the festive air like so many Christmas candles. And in the *Marienwürmchen* (No. 13) Brahms's soft, happy accompaniment ends, in imitation of the last notes of the melody, like a tender echo.

The source for all the fourteen songs was Brahms's favourite collection:

Deutsche Volkslieder mit ihren Original-Weisen. Unter Mitwirkung des Herrn Professor Dr. Massmann in München, des Herrn von Zuccalmaglio in Warschau und mehrerer anderer Freunde der Volks-Poesie, nach handschriftlichen Quellen herausgegeben und mit Anmerkungen versehen von A. Kretzschmer, Königlichem Geheimen Kriegsrate und Ritter usw. (Erster Teil. Berlin, 1840); and *Deutsche Volkslieder mit ihren Original-*

Weisen. Unter Mitwirkung des Herrn Professor Dr. E. Baumstark und mehrerer anderer Freunde der Volks-Dichtung, als Fortsetzung des A. Kretzschmerschen Werkes, gesammelt und mit Anmerkungen versehen von A. Wilh. v. Zuccalmaglio (Zweiter Teil. Berlin, 1840).

Both the volumes are discussed in detail in the introduction to the *49 deutsche Volkslieder*. The collection is full of quite arbitrary alterations by the editors, which are neither philologically sound nor artistically valuable. Brahms, however, considered it an entirely reliable work, and followed it so conscientiously that he even maintained without exception the keys chosen by Zuccalmaglio, untroubled by the fact that several of the songs, as for example the *Wiegenlied*, are far too high pitched for children's voices. But the whole work, with its purity, charm, and tender sincerity, and the consummate skill of the accompaniments, was a most delightful gift from the master to the children of Germany, which has up to the present not been prized as it deserves.

No. 1. Dornröschen.

In Zuccalmaglio's collection *Deutsche Volkslieder*, ii, 69, the song is found under the title *Der Wecker* (*zur Brunhilde- oder Dornröschen-Sage*). In order to conceal his own authorship of both text and melody Zuccalmaglio marked it as sung 'on the Lower Rhine'.

No. 2. Die Nachtigall.

From Zuccalmaglio's *Volkslieder*, ii, 482. His source was the collection *Österreichische Volkslieder mit ihren Singweisen, gesammelt und herausgegeben von F. Tschischka und J. M. Schottky*, 1818, p. 96 in the section *Kinderlieder*.

Brahms set the same song to music in four parts in 1891 in his Op. 113, thirteen canons for female voices.

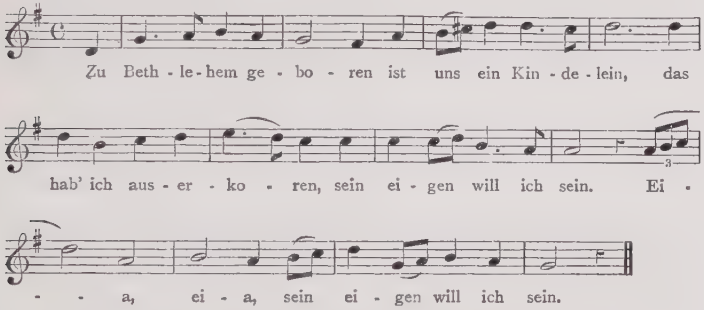
No. 3. Die Henne.

The source of the song is the same as for No. 2 (ii, 657). Tschischka and Schottky gave to the song the title *Die verlorene Henne*. Zuccalmaglio copied the melody exactly as printed by them.

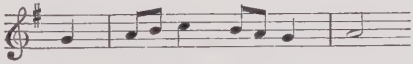
In the second verse Brahms changed Zuccalmaglio's *Futter fressen* rather pedantically into *Futter g'fressen*.

No. 4. Sandmännchen.

Taken from Zuccalmaglio, ii, 647. For his melody Zuccalmaglio used an old Catholic Christmas hymn from the *Geistlicher Psalter* (Strassburg, 1697) which had gained wide currency and passed into folk-song. In the original it runs as follows:



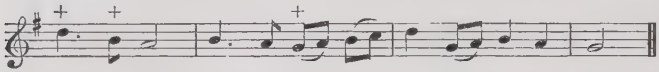
Zuccalmaglio adopted this melody for the new words written by himself, and by dint of slight alterations gave to it a softer, more tender form. He leaves untouched the opening bars, but avoids the old convention of the suspended cadenza at the rise to the dominant and leads straight on from the second bar by smooth intervals of seconds to the second inversion of the dominant chord.



He repeats now the first four bars, following his source note for note, with the exception of a slight change in the fourth bar (B instead of D). He then substitutes for the note repetition in bar 6 (C–C) an

easy movement from the third below (A B C). This part also does not end in the typical formula of Church music, with the anticipation of the following note, but in a light folk-song-like cadenza:

The ending, which in the Church hymn reminds one of all lullabies with their tender undulating melodic pattern, remains in Zuccalmaglio's version almost unchanged in character and arrangement, except for slight variations necessitated by the change of text:



These few alterations have given to Zuccalmaglio's song a friendly, easy-flowing melody which shows no trace of its foreign origin, and this naïve Christmas tune is the one still used for *Sandmännchen* by all mothers who sing their little ones to sleep. (Cp. my article in the *Jahrbuch der Musikbibliothek Peters* for 1918 on *Zuccalmaglio und das Volkslied: Ein Beitrag zur Stilkritik des Deutschen Volksliedes.*)

Sandmännchen or *Pechmännlein* is for German children the god of sleep. The ancient Greek artists portrayed him as a youth with winged temples, who in his quick flight pours his horn of sleep over tired eyes. In the Danish legends it is 'Ole Eyeshutter', who carries with him a magic spray and an umbrella.

(Johannes Bolt's note in the *Volksliederbuch für gemischten Chor*, Leipzig, Peters, i, 759.)

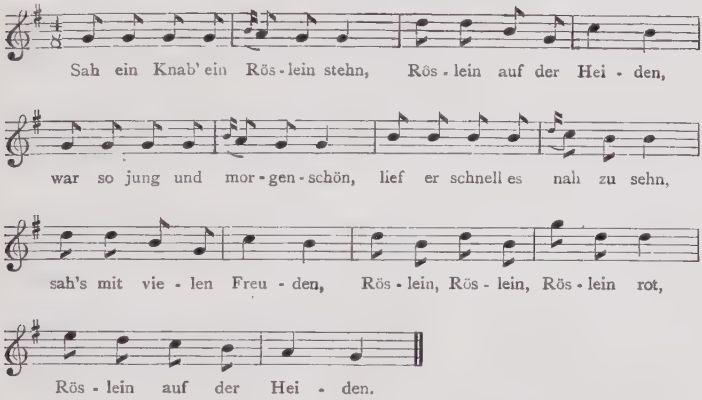
No. 5. Der Mann.

Source: Zuccalmaglio, ii, 656. In the popular version the first line is always *Wille, wille, witt*; Brahms perpetuated Zuccalmaglio's misprint *Wille, wille, will.*

Brahms arranged the song for four parts in his thirteen canons (Op. 113, No. 5, 1891).

No. 6. Heidenröslein.

Source: Zuccalmaglio, i, 198. Zuccalmaglio took the melody from the *Liederbuch für deutsche Künstler* (p. 236), which appeared anonymously in 1833. The editors of this work, the poet and art historian, Franz Kugler, and the painter, Robert Reineck, adopted, with substantial alterations, a composition of Johann Friedrich Reichardt, the Berlin *Hofkapellmeister* and a friend of Goethe. Reichardt's original version, written in 1797, runs



It will be seen from Brahms's song that the editors of the *Liederbuch für Künstler* and Zuccalmaglio took for the end of the song the last bar of an old melody ascribed to Joseph Haydn, but coming probably from Mozart, *Liebes Mädchen, hör mir zu.*

In the third verse Brahms altered Zuccalmaglio's *half ihr doch kein Weh und Ach* to *half ihm doch.* (Goethe himself hesitated between *ihr* and *ihm.*)

No. 7. Das Schlaraffenland.

The source of this song is found in Zuccalmaglio, ii, 582. Zuccalmaglio used as basis for his words and music the songs *Was kommt dort von der Höh* and *Einst reist ich in die Welt* (Zuccalmaglio's collection, i,

261). Brahms altered the words at the end of verse 4, which in Zuccalmaglio's version ran

> Vom besten ein
> Die Tauben fliegen gebraten ein!

and, since the book was intended for children, he omitted entirely the fifth verse:

> Was nur das Herz begehrt,
> Das wird uns hier beschert.
> Das Küssen ist uns nicht verwehrt,
> Wer hat so was gesehn, wer hat so was gehört?

No. 8. Beim Ritt auf dem Knie.

The only song in the collection written in a minor key. Moreover this is the only song of all Brahms's works which he has published in his native North German dialect. It has a compass of only six notes. Source: Zuccalmaglio, ii, 676. There is another very similar song in the same collection of Zuccalmaglio, i, 410, *Oll Man wull rieden, wohl had he keen Peerd.* Zuccalmaglio was strongly influenced by the song in Erk-Irmer's collection *Die deutschen Volkslieder*, Berlin, 1838, Heft 2, No. 17. Erk's melody is a Pomeranian version of the very old Silesian *Unser Bruder Malcher, dar wult a Reiter waren* (cp. Hoffmann-Richters, *Schlesische Volkslieder*, p. 302).

No. 9. Der Jäger im Walde.

Source: Zuccalmaglio, ii, 507. For this very well-known folk-song also Zuccalmaglio used as a basis Erk-Irmer's song ii, 40:

> Der Jäger in dem grünen Wald
> Muss suchen seinen Aufenthalt.

The words, scarcely likely in a folk-song, *mit Hund und Wehr wohl hin und her* and *Laubgewölb*, are found in Zuccalmaglio only.

In the second verse Brahms altered Zuccalmaglio's *mein Herz das lacht* into *es lacht.*

No. 10. Das Mädchen und die Hasel.

Source: Zuccalmaglio, i, 127. Brahms did not know that the composer of the music was Johann Friedrich Reichardt, the Berlin *Hofkapellmeister*, who also composed the melodies for Friedrich Nicolai's *Feyner Kleyner Almanach* (1777). (Cp. the introduction to the 49 *Volkslieder*, below, p. 202.) The words are also found in Herder's *Volkslieder* (1778), in *Des Knaben Wunderhorn* (1805), and in *Deutsche Lieder für Jung und Alt* (1819).

Zuccalmaglio has in verse 2 *wackres Mädchen*, in verses 4 and 5 *Morgen kühler Tau auf mich*, in verse 6 *wenn aber ein Mädchen ihren Kranz will behalten*, and in verse 7 *liebe Hasel*.

No. 11. Wiegenlied.

Source: Zuccalmaglio, i, 287. Zuccalmaglio is to blame for the far too high pitch of the vocal part. His source was Groos and Klein's collection *Lieder für Jung und Alt*, 1818 (p. 28). Good and simpler versions of the song are to be found in Tschischka and Schottky's *Österreichische Volkslieder* (1818, see above, Nos. 2 and 3) and Erk-Irmer's *Deutsche Volkslieder* (1838), iv, 25. All versions of the lullaby go back to Johann Friedrich Reichardt's old melody *Schlaf, Kindchen, schlaf* in his *Lieder für Kinder*, Hamburg, 1781, p. 9 (cp. above, p. 50).

Brahms included this song in the thirteen canons for female voices, Op. 113, No. 4 (arranged for three parts).[1]

No. 12. Weihnachten.

Source: Zuccalmaglio, ii, 265. An imitation by Zuccalmaglio, not a genuine folk-song. This fact is shown by the cultured diction of the following lines:

Vor ewiger Jugend hellem Schein
Sinkt alles Düstere, Alte ein

[1] In the accompaniment to this song the sixth in the right hand in the third bar is an anticipation of the later lullaby in the *Schöne Magelone*: *Ruhe, Süssliebchen* (. . . *wiegen zum Schlummer dich ein*).

and In neuer Glaubenstaten Schwung
Strömt aus in Festgesang.

Like Nos. 43–9 of the *49 deutsche Volkslieder* (see p. 244), this melody is arranged after Zuccalmaglio for soloist and chorus.

No. 13. Marienwürmchen.

Source: Zuccalmaglio, ii, 672. The melody here is probably entirely by Zuccalmaglio, who also characteristically changed a word of the text. The poem is taken from the collection *Des Knaben Wunderhorn*, in which Achim von Arnim had already revised the song, notably in the third verse. Robert Schumann's setting of the lines in his *Lieder-Album für die Jugend* (Op. 79, No. 14, 1849) has become very well known.

In the third verse Zuccalmaglio's version is *deine bunte Flügel sehn.*

No. 14. Dem Schutzengel.

This tuneful song was also taken by Brahms from Zuccalmaglio's collection, ii, 260, where three other verses are found. Both melody and text must be attributed to Zuccalmaglio. Brahms copied many bars of his accompaniment, but with substantial modifications: among other changes he inserted the low D in the penultimate bar of the left hand of the piano part.

In all Brahms's editions the poem begins *O Engel mein.* Since this is obviously a mistake, either in the manuscript or in the printing, Zuccalmaglio's version *O Engel rein* has been reinstated in the latest edition.

In Zuccalmaglio verse 3 reads *halt vor dem kurzen Lebenslauf.*

German Folk-songs with Pianoforte Accompaniment. Berlin, N. Simrock. Published 1894.

'It is the first time that I look back with tenderness on what I have produced' wrote Brahms to his friend Hermann Deiters,[1] the writer on music, who was a

[1] Cp. H. Deiters, *Johannes Brahms*, Leipzig, Breitkopf & Härtel, 1898, p. 107.

school inspector at Koblenz. That was in June 1894, when, immediately after the conclusion of his folk-song studies, he was full of the spirit and life of the old tunes and verses. To his publisher he prophesied with all the joy of the creative artist: 'You will not cease to admire them. These songs, I think, will dazzle the Philistines of Berlin like a ray of bright sunshine.' A little later he spoke of them as 'the only work whose publication has given me any amusement'.[1]

It was rarely that the master spoke of his work, and when he did it was with great restraint. But in these words he expresses his warm, deep love for the folk-song, a love steadily maintained from his youthful days in Hamburg until the last years of his life.

From the time when, in his twentieth year, he introduced a folk-song air into his first published work, the pianoforte sonata in C major, he returned again and again to the German folk-song: in the years 1850–9, 38 times[2]; 1860–9, 39 times; 1870–9, 50 times; 1880–9, 24 times; and 1890–4, 56 times.

His studies in foreign folk-music will be considered in some detail later. Of German folk-poems he wrote in all 40 original settings, and also 15 arrangements of folk-song melodies for mixed choirs, 14 harmonizations of children's songs for the piano, and finally the accompaniments of the above 49 folk-songs. As his sources for German folk-songs Brahms used for the most part the collections of Friedrich Nicolai, Andreas Kretzschmer, and August Wilhelm von Zuccalmaglio.

Nicolai's work was written with a definite purpose. While Herder, Goethe, and Berger were all enthusiastic for the resurrection of the folk-song, the well-informed but Philistine bookseller, Nicolai, saw in this movement a danger to enlightenment and learning.

[1] Cp. *Brahms' Briefe an Fritz Simrock*, edited by Max Kalbeck (Berlin, Verlag der Deutschen Brahms-Gesellschaft), 1919, iv, 121, and iv, 124.

[2] The figure includes the 21 three-part and four-part pieces for women's choirs of 1859 not yet published. See below, p. 209.

In his view the cultivation of the folk-song would lead to vague uncertainty and a mysticism tending towards Catholicism. In order to pour ridicule on the movement from the first, Nicolai published a selection of old songs written in nonsensical style under the parodied title *Eyn feyner, kleyner Almanach Vol schönerr echterr liblicherr Volckslieder, Berlynn vnnd Stettyn 1777 und 1778*.[1] He was discreetly silent about the origin of the melodies there provided, and it was not until after his death that particulars were forthcoming: the *Almanach* contained only 27 genuine folk-tunes, 22 had been composed by the Berlin *Hofkapellmeister*, Johann Friedrich Reichardt, to the orders of Nicolai, and 11 had been wrung by Nicolai from his own mind, which was far removed from artistic inspiration.

Sixty years later Kretzschmer and Zuccalmaglio included no less than thirty of these compositions by Reichardt and Nicolai in their collection.[2] The editors this time, however, were not content to remain silent about the origins of their songs, but published these counterfeit tunes as genuine folk-songs, assigning to them definite sources such as 'Old German', 'Westphalian', 'North German'. And Zuccalmaglio, one of the most amiable and most gifted poet-musicians, went farther, and included his own sometimes excellent compositions with similar false appellations, mixing them among the genuine folk-music in order to ensure their success.[3]

It is rare that a master like Brahms is deceived into accepting without suspicion such melodies as genuine music of the people, and into building on them his

[1] An admirable new edition of the *Almanach*, edited, with introduction and notes, by Johannes Bolte, was published at Weimar in 1918 by the Verlag der Gesellschaft der Bibliophilen.

[2] *Deutsche Volkslieder mit ihren Original-Weisen*, upon which see above, p. 193.

[3] See my article *Zuccalmaglio und das deutsche Volkslied* in the *Jahrbuch der Musikbibliothek Peters*, 1918, p. 53.

conception of the character and form of the folk-song.[1] Such naïve acceptance has of course no bearing on the artistic importance of the composer, but it must be admitted that Brahms did *not* in fact possess that infallible feeling for the authenticity of historical folk-songs which is found in Grimm or Uhland, or later in Liliencron and Erk. Thus it was possible for him to consider quite seriously as a folk-song a palpably artificial drawing-room imitation by Wilhelm Tappert (see below, p. 241) and to accept as genuine and to harmonize a grotesque melody written with a conscious attempt at parody by the unmusical Friedrich Nicolai.

In the collections of uncorrupted songs, such as those edited by Büsching and von der Hagen (1807), Friedrich Silcher (1826), Hoffmann-Richter (1842), and Ditfurth (1855), Brahms found little that pleased him. He appreciated still less Ludwig Erk's excellent *Deutscher Liederhort*, which has had a great vogue since 1856, or works such as Franz Magnus Böhme's *Altdeutsches Liederbuch* (1877). A critical examination of such works must necessarily lead us to the conclusion that the collections which Brahms chose by preference were precisely those whose sources were controversial and doubtful. This is further strengthened by the notes written in Brahms's own hand in a copy of Erk-Böhme's *Liederhort*[2], in which the artist

[1] Sometimes, however, Brahms seems to have suspected that his favourite collections did not wholly deserve the reverential piety which he cherished for them, and in the course of time it may perhaps have come to his knowledge that Zuccalmaglio was not the trustworthy collector and curator of old folk-material that he had esteemed him for decades past, but a hack-editor and a forger at that. It was extraordinarily difficult for Brahms to draw the inferences from this piece of knowledge which deprived Zuccalmaglio's folk-songs of their chief glamour. When at last he was forced to do so, he accepted it with cheerful good-humour: 'Not really folk-music! Well, then we have one good composer the more' he wrote to Spitta (see the comments on No. 13 below). And indeed we may go farther in our praise than Brahms, and in the hitherto scarcely noticed Zuccalmaglio honour the most important creator of popular melodies that German music had, next to Silcher, and at the same time an unusually gifted poet.

[2] In the archives of the Staats-Akademie für Musik und darstellende Kunst, Vienna.

Brahms takes exception to the number of short folk-songs which the conscientious collector Erk naturally preserved with as much care as the longer ones. That Brahms had not studied very closely Erk's investigations is clearly shown in a letter to Hermann Deiters of 29 June 1894, which reads: 'I get over the dispute about their genuineness very easily. Erk and Böhme collected their songs in Pomerania, Mecklenburg, &c., Zuccalmaglio and others in the Rhine valleys before the days of railways. They are therefore either to be equally believed alike, or to be equally suspected alike of editing.' But not one-hundredth part of the songs collected by Erk came from Pomerania and Mecklenburg, though, on the other hand, his collection contains many fine examples from the Rhine, since he was himself half a Rhinelander. Afterwards, as before, Brahms acknowledged his debt to Nicolai and Kretzschmer-Zuccalmaglio, concerning whose collections he wrote in the same letter: 'There are books which are much abused, in my opinion wrongly, which continue to interest me.' Thus it was that words and tunes, altered and coloured artistically, adapted to a higher standard of culture, or even forged, if only they were in this style, received his applause and approval, and genuine and original songs remained in a minority. Brahms refused to believe that there existed in his time a real folk-music. When I pointed out to him, in the 'eighties, that such songs still flourished on the lower Rhine, in Hesse, in Thuringia, and in Silesia, he answered: 'Ah, you are far too idealistic and optimistic about it! Believe me, the so-called people sing only the street songs of the moment now.' Taking up this attitude, he could never properly appreciate the merit of a Ludwig Erk in sifting his mass of material. And we may rest assured that Erk has given us a selection, not only rich and scholarly, but at the same time tasteful throughout. But, unfortunately, death put an end to his work in 1883, before he had completed it. The

editing of his valuable posthumous papers was entrusted to Franz Magnus Böhme. The latter was himself a student of folk-song and personally a deserving man, but not really competent to produce a work requiring such refinement of taste and such comprehensive breadth of culture. When his huge uncritical collection of more than 2,000 songs[1] appeared in 1893, all Brahms's long-restrained indignation against the wholesale system of folk-song research broke out. Originally Brahms intended to write a controversial article against 'this whole class of folk-song farmers'.[2] He repeated later:

'I was in deadly earnest about the polemic. But you carry it on, I hope, more effectively. While I was writing so strongly and so zealously, I was thinking of my old favourite songs. I think in all my life that I have hardly ever sloughed any of my skin; so I was curious to know whether the old love had been so unworthy. Joachim should be able to remember that in '52 at Göttingen he was as enthusiastic as I over *Gunhilde* and *Das Schwesterlein.* I see them still as I saw them then, and my heart still has the same warm feeling for them. I do not know how far these songs are new to you. In any case you need not seek far for their source. With the exception of one or two which I brought from the Rhine, they can all be found in Nicolai and Zuccalmaglio.'

The conscientious Brahms was so faithful to these sources which he considered genuine, and which are really very doubtful, that for the most part he kept the keys as chosen by Zuccalmaglio (as in the *Volks-Kinderlieder*, see above, p. 194). This faithful retention of the key was not always fortunate. Note for example the key of the first song *Sagt mir, o schönste Schläferin mein,*

[1] *Deutscher Liederhort: Auswahl der vorzüglicheren Deutschen Volkslieder nach Wort und Weisen aus der Vorzeit und Gegenwart. Gesammelt und erläutert von Ludwig Erk. Im Auftrage und mit Unterstützung der Königlich Preussischen Regierung nach Erks handschriftlichem Nachlasse und auf Grund eigener Sammlung neu bearbeitet und fortgesetzt von Franz M. Böhme.* 3 vols. Leipzig, Breitkopf & Härtel, 1893–4.

[2] Cp. Dr. von Graevenitz's article *Brahms und das Volkslied (nach ungedruckten brieflichen Äusserungen)*, Deutsche Rundschau, November 1906, p. 240.

which is far too highly pitched, beginning as it does on high G. Brahms only ventured to change Zuccalmaglio's key six times, and then only a half or full tone.

On 31 March 1894 he wrote to his publisher Simrock that 'in anger at Böhme's *Liederhort*, which had just appeared', he had returned to his 'old love for a certain sort of German folk-song'. On 12 June of the same year, in a letter to Jacob Baechtold, he classed together the meritorious Erk and his unsatisfactory editor Böhme: 'For a long time Erk and Böhme have set this (very narrow-minded) fashion, and my collection is definitely in opposition to them.'[1]

In a similar mood Brahms said: 'Is it then so necessary to learning that one should print every scrap of paper and broadcast the sweepings of the high road, as Böhme does?'[2] And in 1896, of his own publication, he said: 'They are not the songs which the workmen sing at the street corners.'[3]

This conception of the nature of the folk-song, on which Brahms insisted with the greatest tenacity, must serve as a standard upon which to judge and value the present collection. It comprises 42 solo songs and 7 songs for soloist and mixed chorus. The whole is a delightful mixture of austerity and grace, of strength and tenderness, of stubborn masculinity and feminine guile, unmistakably Brahms in every note.

Brahms treated his sources with the skill of the true artist. He sought no painful accuracy in editorial technique. Rather was it his desire to make the songs live again with their own melodies and messages, to widen their circle by his arrangements for solo voice with pianoforte accompaniment or for soloist and chorus. Thus he preferred, in the accompaniments which he added, an artistic form rather than a popular one. Often

[1] A. Steiner, *Johannes Brahms*, Neujahrsblatt der Allgemeinen Musik-Gesellschaft in Zürich, 1898.

[2] Cp. Dr. von Graevenitz's article mentioned above.

[3] Dr. G. Ophüls, *Erinnerungen an Johannes Brahms*, Berlin, Verlag der Deutschen Brahms-Gesellschaft, 1921.

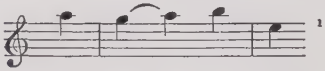
he introduces four-part passages in a style suited to the melody but retaining an individual character. One might say that the accompaniment throughout is an independent complement, an harmoniously woven background, against which the melody stands out in clear perspective. Frequently, however, there are definite thematic combinations of voice and piano part which are intended to give a melody greater solidity and unity. The songs show a great range of variation in details. Each rises naturally from the individual character of its own accompaniment. Beside strict harmonic writing one finds broken chords and also wave-like lines following the melody, or light accents and sharper emphasis. In short, Brahms treats his sources with complete freedom. He knows only one law: the artistic revivification and interpretation of the melodic movement. He keeps himself free from the archaisms which are almost invited by some of the older melodies of the collection, and especially avoids any suggestion of pedantic or schematic composition. In spite of this, however, there creeps in, through the simplicity of the modulation, the juxtaposition of triads and similar forms of harmonic expression, a certain touch of older times, and an internal, almost primitive unity in the accompaniment which seems to preclude the possibility of any subsequent addition.

The piano part is so strongly marked that the strength and range of style and expression in Brahms's accompaniments seem occasionally to hide the melodies. The composer felt this himself when he wrote to his publisher, on 28 April 1894: 'Those who see and hear them [the folk-songs] here assert that they are mine, and very like my work. Therefore let my best song be put last, but let the last be shown as my best.' This last song is the celebrated *In stiller Nacht*, the setting of which was largely by Brahms himself.

The value of the new collection was immediately recognized by Brahms's friends, particularly the close

friends of his youth. On 27 September 1894 Joseph Joachim wrote to him from Göttingen:

'There is no place in which I could more sincerely have appreciated the glorious songs that you have just sent me than here in this town which holds such dear memories for me. I have read through the songs often, and gone through them with Agathe,[1]



to whom I have had a copy sent. One cannot sufficiently admire the skill of the accompaniment which conceals such wonderful art and such vivid expression. How beautiful are the final repetitions, and how richly modulated you manage to make them. Pictorial and yet only suggestive, they are perfectly adapted to the folk-song. Not a single one with all its many verses was too long for me. I want to tell you this so that you may know that your gift has not fallen on barren ground.'[2]

Indeed their composer intended these songs more for the home than for the concert platform. When Frau Amalie Joachim gave a concert the program of which consisted entirely of the *Volkslieder*, then just published, Frau Marie Scherer, the widow of the great literary historian, expressed a certain disapproval. Brahms, in reply to her criticism, wrote on 20 October 1894: 'I do not think it a happy idea to spend a whole evening singing nothing but these folk-songs. A few introduced among other (serious and sober!) songs might be enjoyable and refreshing.'

The folk-song played a greater part in the life-work of Johannes Brahms than in that of any other of the great musicians. That neither Haydn nor Mozart has given us a single folk-song is easily explained. Herder's collection (1778–9) had had little success at that time, and Nicolai's *Almanach* was definitely calculated to make such songs appear ridiculous. It was the col-

[1] Agathe von Siebold, daughter of a Göttingen professor, whose singing had once delighted Brahms and Joachim.

[2] Cp. *Brahms im Briefwechsel mit J. Joachim*, edited by Andreas Moser (Berlin, Deutsche Brahms-Gesellschaft, 1908), ii, 273.

lection of Arnim and Brentano, *Des Knaben Wunderhorn* (1805), reinforcing all the efforts of the Romantic school, that first had any strong effect, and evoked a number of similar publications. Nevertheless, Beethoven, Schubert, and Loewe, all ignored this source. Carl Maria von Weber alone gave expression to this new force in eleven of his compositions. It is still more striking to note that the great musicians of the following generation turned only hesitatingly to the folk-song, which was now flourishing and growing steadily stronger. Mendelssohn has three and Schumann seven songs of this type, and only Robert Franz with 17 folk-songs is more prolific. But how small is this production compared with the rich fund of inspiration which Brahms found in the songs of the people! He must indeed be accorded the title of the leading musical interpreter of popular songs and their melodies, for he did not confine his attention to German sources, but like Herder revelled in the folk-songs of other lands. The East offered him Indian, Malayan, Persian, Arabian, and Turkish poems; the Slav countries gave him Russian, Lithuanian, Polish, Bohemian, Wendish, Moravian, and Slovakian; Hungary provided Magyar and gipsy songs; and added to these were English, Scottish, French, Italian, and Spanish texts.[1] He found his examples of these various poems in Herder, Rückert, G. F. Daumer, Joseph Wenzig, Siegfried Kapper, Hugo Conrat, Paul Heyse, &c.

Of the 49 songs of this collection, Brahms had as long ago as 1859 set 21 to music in three and four parts for female choir, for the small ladies' choral society which he conducted in Hamburg.[2] They are Nos. 2, 3, 4, 6, 7, 9, 10, 12, 13, 15, 16, 17, 29, 31, 32, 35, 36, 38, 42, 46, 49. These arrangements are

[1] These bases of Brahms's settings are given in the admirable collection, *Brahms-Texte*, edited by Dr. G. Ophüls, Berlin, Verlag der Deutschen Brahms-Gesellschaft, 2nd edition, 1908.

[2] Cp. Walter Hübbe, *Brahms in Hamburg*, Hamburg, Commetersche Kunsthandlung, 1902, pp. 15 ff. and 63 ff.

still preserved in manuscript form, but have never been published. One of them, in three parts, *Da unten im Tale* (No. 6), was placed by Brahms, in 1869, at the disposal of Julie von Asten and Anna Schultzen von Asten, whose artistic talent he valued highly, for a serenade intended for Frau Viardot-Garcia. Later they passed the composition on to their pupils the 'Dutch Trio', Mesdames de Jong (Frau Grumbacher de Jong), Corver, and Snyders, who often rendered the song in public concerts.

As will be seen from the foregoing remarks, the words of nine of the folk-songs, viz. Nos. 4, 6, 14, 31, 35, 36, 38, 42, 49, have each been arranged three times by Brahms in different settings.

No. 1. Sagt mir, o schönste Schäfrin mein.

Brahms found the melody in Kretzschmer-Zuccalmaglio's *Volkslieder*, i, 340. It is not, however, as Zuccalmaglio states, an 'old German' song. The melody was composed in 1777 by Johann Friedrich Reichardt for Nicolai's *Feyner Kleyner Almanach*. It is noticeable that Brahms changed Nicolai's and Kretzschmer's expression note *zierlich* into *zärtlich und lebhaft* in an attempt to raise it from the conventional pastoral style; and in his arrangement of the song he definitely altered the idyllic character and placed it in a more dramatic and passionate sphere. The piano accompaniment shows particularly fine harmonic lines. It follows the mood of the words and closely supports the melody. In verses 4–6 come variations, which themselves lead on by an easy development of the fundamental theme to the artistically correct conclusion (note the *animato* in the seventh bar from the end).

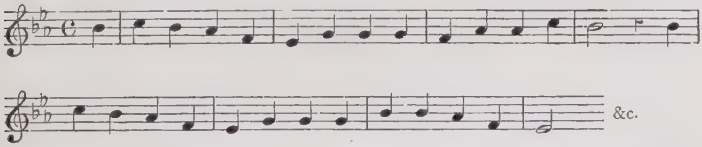
In the text Brahms omitted one verse and altered several details. Zuccalmaglio has in verse 5 *komm 'rein* instead of *komm 'nein*, and in verse 6 *ich mach kein'n Schritt* instead of *ich weich kein'n Schritt*. Concerning the end of the second verse, he wrote to the

publisher on 18 June 1894: 'The *umsonst!* does not belong to the preceding sentence. It is a word, a thought, standing alone, and must be emphasized.'

No. 2. Erlaube mir, fein's Mädchen.

The melody was committed to writing on the Rhine by a friend of the master about 1850. Brahms, by his continually changing construction and accompaniment, considerably increased the variety and scope of the tune, which itself is simply composed of two independent themes in four-bar periods. In the repetition of the first four bars the piano part takes on new developments, and at the end the same melody is clothed in chromatic 'sighs' as though the words *Schönheit* and *Jugend* were to be particularly emphasized. Brahms attaches a little epilogue, which compresses in short compact form the whole content of the voice part of the song, as in the *Klage*, Op. 105, No. 3. The homely popular characteristics of the melody are here transformed into an artistic composition.

Brahms was particularly fond of the song,[1] and was very indignant when he found the text in Erk-Böhme's *Deutscher Liederhort* (1893), ii, 462, with the following cheap street-corner melody:



The words had been recorded in the seventeenth century. Cp. John Meier, *Kunstlieder im Volksmund* (Halle, 1906), p. 64, No. 403.

No. 3. Gar lieblich hat sich gesellet.

Text and melody from Kretzschmer-Zuccalmaglio, *Volkslieder*, i, 534. The source for this song also was

[1] Brahms sent a copy in 1883 to the writer, who published it for the first time in his *Hundert Volkslieder* (Leipzig, Edition Peters, 1886) with an accompaniment by Eus. Mandyczewski.

the *Feyner Kleyner Almanach* for which Johann Friedrich Reichardt composed the air (without accompaniment, like all the others). The setting has an easy quiet flowing movement, in which the bass stands out like a strong pillar.

The song comes from the third or fourth decade of the sixteenth century. Brahms made substantial alterations in the text. Nicolai's title is *Altes Lied*. In verse 2 the primitive version reads:

page 7, line 1, bar 3 *des Maiens Blüte hab ich mir sie auserkor'n.*
„ 7, „ 3, „ 4 *ihr ganz untertan* instead of *ganz ihr.*

In verse 3:

page 8, line 1, bar 1 *ich vergleich* instead of *ich gleich.*
„ 8, „ 2, „ 3 *ihr Mündlein rot als ein Robein.*
„ 8, „ 3, „ 1 *Ärmelein, die sind weiss* instead of *schmal.*

In verse 4:

page 8, line 1, bar 1 *Pfeil ist durchschossen.*
„ 8, „ 1, „ 4 *Schönes Lieb hab kein Verdriessen.*

No. 4. Guten Abend.

Brahms found this song, like the last, in Kretzschmer-Zuccalmaglio's collection, ii, 374, under the title *Spannung* and with the note 'From the Lower Rhine'. The composer is A. Wilhelm von Zuccalmaglio, who above the penultimate bar of the vocal part wrote a fermata which Brahms on good grounds changed to a tenuto. The accompaniment at the beginning is arranged in single counterpoint to the melody. From the fifth bar onwards it grows in wealth of harmony. Here also for the verses 4–6 Brahms introduces a new piano phrase, which has a lively semiquaver movement in contrast to the earlier quaver theme.

Brahms had already composed his own melody to the same text, which appeared in 1882 as No. 5 of Op. 84.

Brahms was so particular about details that he asked the publisher, on 8 June 1894, 'Must *anderen* be

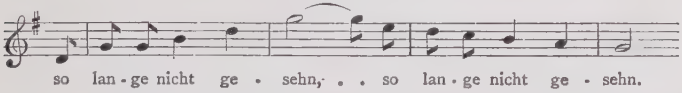
divided thus: *ander-en*? If it needn't, I should like it *ande-ren*.'

No. 5. Die Sonne scheint nicht mehr.

The song gives us an example of a lively and strongly expressive accompaniment. Against every treatment of the motif, and in spite of harmonic and rhythmic refinements, the theme of the accompaniment stands out quite clearly throughout, and acts as a support and complement to the song. The anticipation of the beginning of the song, with the characteristic sixth suspension and the thematic change in the piano part, has a particularly graceful effect. Brahms's source for both words and melody was again Kretzschmer-Zuccalmaglio's collection, i, 502. This song also, in spite of Zuccalmaglio's heading 'From the Western Vosges', is not a genuine folk-song—no more so than the two preceding ones—but is a combination of several pieces. In such stilted passages as

Der Tag ist nicht mehr heiter,
So liebreich (!) gar nicht mehr,

one sees the helping hand of the Heidelberg professor, Baumstark, who first published the lines in his collection *Bardale* (1829). The refrain *Das Feuer kann man löschen*, &c., is based on the song *Ich hab mein Feinsliebchen* (Erk's *Liederhort*, p. 118):



Zuccalmaglio arranged the song after the pattern of the old country dances (2/4 and 3/4).

No. 6. Da unten im Tale.

In contrast to Nos. 4 and 5 we see here a genuine folk-song from Kretzschmer-Zuccalmaglio's collection (ii, 383 and i, 453); see above, Op. 97, No. 6, *Trennung*. Erk, in his *Liederhort*, has an almost identical version. Brahms had written a setting of his own to

the same text in 1886 under the title *Trennung*, Op. 97, No. 6. The piano part of this song is an echo of the earlier one, and the final ritornello is almost note for note identical. While Brahms gave to both songs an atmosphere so gloomy as to be almost elegiac, among the people the song was sung with a merry lilt. The prudent maiden sharply dismisses (verses 2 and 4) her rapturous (verses 1 and 3) lover, when she discovers he is false.[1] Brahms used another version of the text and seems to have emphasized rather the sadness of the melody.

The beginning of the folk-melody was used in 1843 by Justus W. Lyra, a very musical Hanoverian pastor, who set it to Geibel's song *Der Mai ist gekommen*.[2]

No. 7. Gunhilde.

The source is here again Zuccalmaglio (ii, 104, 'From the Lower Rhine'). The lovely words and the strikingly simple melody are copied from an old folk-song. Particularly noticeable in the artificial version is the minor ending to a major air, which is distinctly uncommon in folk-music. Brahms arranged it in plagal form, and with his continually changing accompaniment evoked a succession of new effects from the homely song. The ballad tone of the piano part is to be noticed—and the peculiar vivacity and impressionism of the whole. The opening is quiet and recitatif, then the music gives slight support to the incidents and experiences, until at the fourth verse the inner restlessness breaks through with gathering strength. Very characteristic here are the chromatics (p. 15, bar 3) and the accompaniment with its changing forms of quaver movement, counter-melody, and simple phrase. In the last part there ring out stronger and stronger the tones of church music. The piano resounds like

[1] In 1896 I heard the song sung thus as a dialogue at St. Johann im Pongau (see above, p. 171).

[2] Cp. the notes in my *Kommersbuch*, Edition Peters, p. 190.

an organ (p. 15, from the 7th bar on) with tied notes and suspensions moving broadly and restfully on above the pedal point in the bass. The poem, which only hints at the denouement, is closely followed by the music, which dies away imperceptibly in a soft ritardando. On *Gunhilde* see above, p. 205.

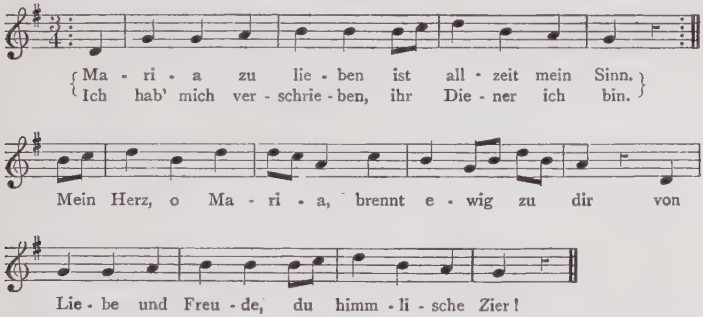
The four-bar interlude of the piano between verses 3 and 4 and 6 and 7, which epitomizes the various portions of the melody, reminds one strangely of Brahms's *Tambourliedchen*, Op. 69, No. 5.

Brahms omitted the ninth verse of Zuccalmaglio's version:

Hast ja gesungen Tag und Nacht
So wunderschönen Sang,
Als nimmer in dem Kloster hier
Zu einer Zeit erklang.

No. 8. Ach, englische Schäferin.

Source: Kretzschmer-Zuccalmaglio, ii, 352, 'From Franconia'. An older, good version is found as No. 39 of Büsching and von der Hagen's collection of German folk-songs (Berlin, 1807). The melody belongs originally to the widely distributed traditional *Marienlied*:



Erk-Böhme noted it in the *Deutscher Liederhort* (iii, 772) as 'a folk-song known before 1840', but it had already been recorded in 1742. Wilhelm Bäumker, in his *Katholisches Deutsches Kirchenlied* (iii, 228) and in the *Kirchenmusikalisches Jahrbuch*, 1891 (p. 41), gives more

detailed information about it. Dr. Georg Schünemann heard it sung by German colonists from Russia in the prison camps in Germany in 1917.

A few variations, which are included in the new edition, are also found in the original popular version.

In the antistrophes, as often elsewhere, Brahms changes the position of the chords, and in the beginning of bar 9 introduces little imitations cloaking a merry figure. It is interesting to note how Brahms harmonizes the sixth E in bar 2, bar 6, &c. There is a seventh (F sharp, A, C, E), a ninth (D, F sharp, A, E), a doubling of the key-note (E, G, C), and even a fifth (in the third bar from the end of the vocal part).

In Zuccalmaglio the title is *Der Versucher*; further, in verse 5 we have, page 3, line 3, bar 3, *wär mirs*, and in verse 6, page 4, line 2, bar 1, *gekommen* instead of *kommen*.

No. 9. Es war eine schöne Jüdin.

Source: Kretzschmer-Zuccalmaglio, ii, 41, and i, 126. The text is found in the *Wunderhorn* and also in Scottish form in Herder's folk-songs (1778). The accompaniment of this touching song has again a semiquaver movement in the middle verse, while the first and last follow the same line with only slight divergences. The syncopated combinations in these verses are very striking, and the short afterpiece of the piano is full of atmosphere. The peculiar rhythmic shuffling is as charming as the swing of the melody.

In Zuccalmaglio the following variations of text occur:

verse 1, page 5, line 2, bar 2 *sie hat ne schöne.*
„ 2, „ 5, „ 1, „ 1 *ach liebste, liebste Mutter.*
„ 2, „ 5, „ 2, „ 3 *Ach lasst mich eine Weile.*
„ 3, „ 6, „ 3, „ 3 *was tut mir mein Herz so weh.*

The characteristic expression mark *Herzlich und warm erzählend* was written by Brahms on the copy which served for printing.

No. 10. Es ritt ein Ritter.

Source: Kretzschmer-Zuccalmaglio, i, 129. The editors had taken the song from the *Feyner Kleyner Almanach* of Nicolai, who marks the tune *Volksmelodie*. It is popular both in motif and in arrangement, and this popular character is still further enhanced by the accompaniment. Brahms, with true artistic perception, defers the major close until the sixth bar, and thus, with the aid of thirds above the swaying bass theme, gives strong colour to the melody in bars 7–9. The ballad-like tone of the accompaniment in verses 4 and 5 is worthy of notice, and also the delicate ending of the piano part, with its return to the minor.

Brahms, as he indicates by an ellipsis mark, omitted a large part of the song, and considerably altered the remainder. It is not without interest to compare Brahms's version with the original, which after the second verse

Sie flocht ihr Härlein in Seiden,
Mit dem Ritter wollte sie reiten

runs

Er nahm sie bei ihrem seidenen Schopf,
Und schwung sie hinter sich auf sein Ross,
Sie ritten in einer kleinen Weile
Wohl vier und zwanzig Meilen.

Und da sie zu dem Wald raus kamen,
Das Rösslein, das will Futter han,
Feins Liebchen, hier wollen wir ruhen,
Das Rösslein, das will Futter han.

Er spreite seinen Mantel ins grüne Gras,
Er bat sie, dass sie zu ihm sass,
Feins Liebchen, ihr müsset mir lausen,
Mein gelb kraus Härlein durchzausen.

Das härmt sich des Königs sein Töchterlein,
Viel heisse Tränen sie fallen liess.
Er schaut ihr wohl unter die Augen;
Warum weinet ihr, schöne Jungfraue?

Warum sollt ich nicht weinen und traurig seyn?
Ich bin ja des Königs sein Töchterlein;
Hätt' ich meinem Vater gefolget,
Frau Kaiserin wär ich worden.

Kaum hätt sie das Wörtlein ausgesagt,
Ihr Häuptlein auf der Erden lag,
Jung Fräulein, hätt'st du geschwiegen,
Dein Häuptlein das wär dir geblieben.

Er kriegt sie bei ihrem seidenen Schopf,
Und schlenkert sie hinter einen Holderstock;
Da liege, feins Liebchen, und faule,
Mein jung Herze muss trauern.

Er nahm sein Rösslein bei dem Zaum,
Und band es an einem Wasserstrom,
Hier steh, mein Rösslein, und trinke,
Mein jung frisch Herze muss sinken.

No. 11. Jungfräulein, soll ich mit euch gehn.

Source: Kretzschmer-Zuccalmaglio, i, 146. The editors wrote, quite falsely, above the melody 'Old German'. It is taken in reality from the *Feyner Kleyner Almanach* and was composed by Johann Friedrich Reichardt. Instead of Nicolai's expression mark *Artiglich* Brahms wrote *Lebhaft, doch zart.* The accompaniment to the rhythmically uniform melody is tender, almost timid, but becomes more active at the self-confident maiden's answer (verses 2 and 4). In the final verse, which begins with a heavy pedal point, new harmonic niceties appear in the piano part. The syncopated suspension at the words *Die Mühle ist zerbrochen* should be noted.

In some of the less important lines Brahms reinstates the original version of the *Feyner Kleyner Almanach.* Nicolai took the poem from the collection *Bergkreyen* (1536).

Geheimrat Professor Johannes Bolte of Berlin, the best authority on the literature of this period, writes to me upon the last lines: 'Uhland included the fine last verse of *Jungfräulein, soll ich mit euch gehn* in his

Alte hoch- und niederdeutsche Volkslieder as No. 33. The accenting of *Elend* (or, as Nicolai writes according to the derivation from *Elilenti* (= other land), *Ellend*) in the last syllable strikes us as rather harsh. But in the sixteenth century this is often found in rhyme, cp. Grimm's *Deutsches Wörterbuch*, iii, 147.' *Elend*, then, means foreign land. To live in a foreign land, i.e. in banishment, seemed to the home-loving German the greatest possible misfortune; hence the word has come to have its later meaning of sorrow, misery.

No. 12. Feinsliebchen, du sollst mir nicht barfuss gehn.

Source: Kretzschmer-Zuccalmaglio, ii, 120, where it has the note 'From North Germany'. I venture to suspect, however, that neither the melody nor the text is really of the people, but that Zuccalmaglio himself is also the author of this song. He seems to have copied closely the popular tone, as so often before, in his delicate way. His model was without doubt the old poem *Es stand eine Lind im tiefen Tal, war oben breit und unten schmal*, and it is only such passages as

Ich bin ein arm Dienstmägdelein

and

Von blauer Seide sind's Strümpfelein

which offend by their artificiality and sugariness. Brahms used only eight of the twelve verses of the original. His accompaniment follows the sustained dance rhythm of the melody. The harmonization of the refrain *lalala* changes in a charming way in the middle verses, and towards the end, in agreement with the increasing warmth of the words, the piano part becomes richer and fuller. The expressive middle parts of the last two ritornellos are worthy of attention. The song is one of the most widely sung of the collection.

In Zuccalmaglio's version the title is *Die Versuchung*. After Brahms's seventh verse *Ich nehm mir ein Weib*,

das mir gefällt, Zuccalmaglio has four more verses ignored by Brahms:

Was zog er aus seiner Tasche fein,
Von blauer Seide sind's Strümpfelein.

Sie setzte sich nieder auf einen Stein,
Und zog die Strümpfe an ihre Bein'.

Was zog er aus seiner Tasche dazu,
Von blauem Leder ein Paar Schuh!

Sie zog die Schühlein an den Fuss,
Und dankte ihm gar sehr dazu.

No. 13. Wach auf, mein hort.

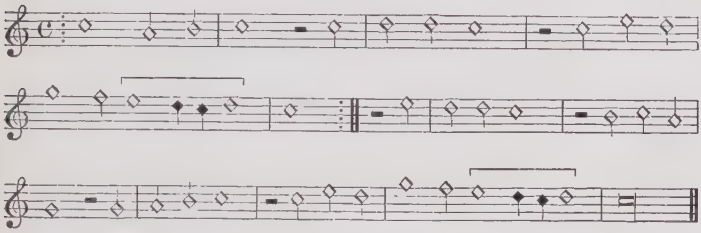
Source: Kretzschmer-Zuccalmaglio, i, 531. The melody was composed by Joh. Friedr. Reichardt and originally appeared in Nicolai's *Feyner Kleyner Almanach*. The poem is one of the finest of the *Tagelieder* (morning songs of the Minnesinger); notice the beautiful final verse. It was printed as early as 1547. Brahms used only six of the nine verses, and indicated the omissions by an ellipsis mark. The accompaniment has a strong, free movement. Twice, in the third and fourth bars and in the seventh and eighth, the 3/4 time cuts into the 6/8, a favourite device of Brahms. The afterpiece is very effective, bringing as it does an inversion of the first bars, which rise in a triad, with a countermovement of the bass in intervals of a fourth.

Brahms took his words partly from Nicolai's *Almanach*, partly from Zuccalmaglio's *Volkslieder*, but also from Franz M. Böhme's *Altdeutsches Liederbuch*. The composer, although he did not know that Reichardt was responsible for the melody, realized that the song in Kretzschmer-Zuccalmaglio's collection was modern in origin. He wrote to Philipp Spitta on 6 April 1894:

'I need not tell you that I do not consider the melodies to such songs as *Wach auf, mein Hort* to be contemporary with, or worthy of, the beautiful words. I know very well the old melodies from Forster, &c., but I rejoice nevertheless that I can

sing such songs to such happy cheerful tunes. Not really folk-music? Well, then we have one good composer the more, and for him I need not be modest as for myself.'

I quote this from the collection *Brahms im Briefwechsel mit Philipp Spitta*, edited by Carl Krebs, Berlin, Verlag der Deutschen Brahms-Gesellschaft. In order to give the reader an opportunity of comparison, I give here the original air from Forster's collection of 1549:



Brahms was for a long time in doubt over the words of the next to last line of the fourth verse. Nicolai in his *Feyner Kleyner Almanach* (1778) had *dz trawe mir*, Kretzschmer-Zuccalmaglio *das traue mir*. Before the publication of his song, in June 1894, Brahms requested the publisher Simrock to ask the great literary historian Emil Schmidt of Berlin to advise whether it should be *dess traue aus* or *das trau du mir*. It appears that Simrock, who did not know Schmidt personally, did not like to trouble him. My friend Johannes Bolte (cp. above, No. 11) gives me the following information: 'The doubtful lines in verse 6 are as follows:

In the Bergreihe:	*In Nicolai and Kretzschmer:*
auss aller not	noch für und für
schrey ich dir zu,	lieg ich an dir,
das glaub du mir,	das trawe mir,
der trew lass mich geniessen.	lass mich dein lieb geniessen.

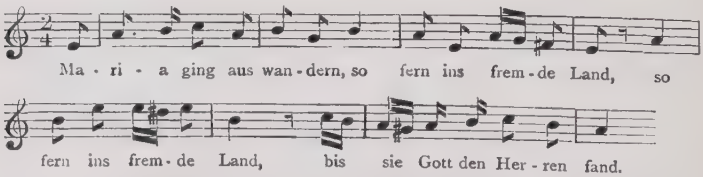
I cannot understand at all how Brahms should have been in doubt whether to use *dess traue aus* or *das trau du mir*. Kretzschmer's version before him *das traue mir* (= *das glaube mir*) is quite clear and is confirmed

by the rhyme. His suggestion *dess traue aus* is quite untenable, likewise Kalbeck's attempt to construe a non-existent verb *austrauen*.'

No. 14. Maria ging aus wandern.

Source: Kretzschmer-Zuccalmaglio, ii, 38. The text, in various versions, is well known throughout west Germany, as is shown by the various readings in Erk-Böhme's *Liederhort* (1856).[1] Brahms had already set it for mixed choir to a melody of his own in his *Marienlieder* in 1862. The melody of this song is probably by Zuccalmaglio.[2] Brahms gave it an old-fashioned but quite free setting, and cloaked it with all the wealth of his harmonic technique. The air, which changes three times, gives rise to a succession of new movements. The first two-bar after-piece has, as in the preceding song, the theme in inverted form, while the bass begins it correctly in the lower fifth.

Rarely did Brahms venture to make any change in the melodies of his chosen songs, since he considered them genuine folk-songs. In the present case, however, the time-values of the notes in the following arrangement are worth examining:



Zuccalmaglio's version bears the misleading title *Marias Wallfahrt* (*aus der Zeit der Geisseler, am Niederrhein erhalten*).

In verse 4, page 18, line 4, bar 4, Brahms inserted the word *wohl*.

[1] Dr. Georg Schünemann heard it sung by German colonists from Russia in the German prison camps, 1916–18.

[2] It is printed in F. W. Arnold's edition of German folk-songs with pianoforte accompaniment, Elberfeld, *c.* 1865, ii, p. 24, a work highly esteemed by Brahms.

No. 15. Schwesterlein.

The song, taken by Brahms from the Kretzschmer-Zuccalmaglio collection, i, 123, is not a folk-song in the true sense of the word, but an imitation which has passed into popular use, written from beginning to end by A. W. von Zuccalmaglio.[1] His model was the two four-line verses of the following folk-song, *Lass doch meine Jugend, meine Jugend florieren*, recorded in 1810:

'Brüderchen, ach Brüderchen, wann gehn wir nach Haus?'
'Früh, wenn der Hahne kräht,
Der Tau auf dem Felde steht:
Brüderchen, ach Brüderchen, dann gehn wir nach Haus!'

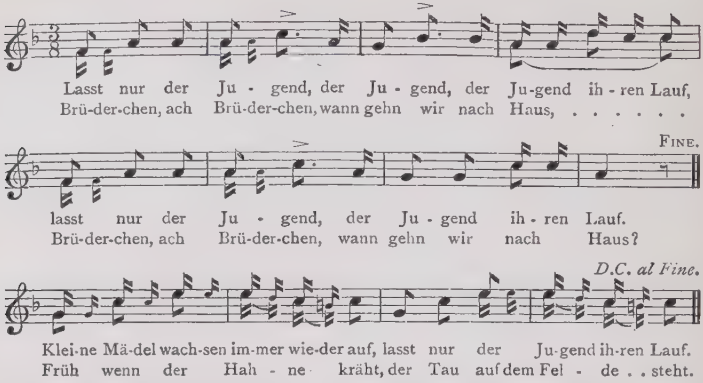
'Nur noch einen Walzer, einen Walzer zuletzt!
Seht mal, wie hübsch und nett
Mein Mädchen sein Füsschen setzt!
Nur noch einen Walzer, einen Walzer zuletzt!'

From this merry dance, with its cheerful farewell words, Zuccalmaglio took the first four lines, but he gave to the poem an entirely new atmosphere and the tragic ending which we find in Brahms's text. How rich and compact is his recasting of the poem, with its dramatic range from the highest *joie de vivre* to the grey horror of death, and the wonderful jealousy motif in the third verse! The real element of tragedy is not lacking. One suspects, even from the first verse, that it is Death with whom the maiden dances. As in the greatest ballad poems, *Donna Lombarda*, *Grossmutter Schlangenköchin*, *Edward*, *Oluf*, *Erlkönig*, there is here no narrative form, but a rapid development in speech and retort.[2]

[1] The ending of the second verse betrays that the poem is not really a poem of the people: *Eh end't die Freude nicht, der fröhliche Braus.*

[2] The song *Schwesterlein* plays an important part in the two dramas, Eduard Stucken's *Myrrha* (published 1908) and Georg Reicke's *Blutopfer* (1917). Georg Reicke has kindly informed me that it was this song that induced him to call the youngest son of the house *Brüderlein*. He used the lines of the Zuccalmaglio text as the main motif of his piece, and hence their soft tones are heard throughout the play. Just before the present work was

Zuccalmaglio's melody is based on the older tune:



At the repetition in the second verse the ending reads *Dann gehn wir nach Haus.*

From this old song he took the two twice-repeated bars of the middle phrase and added to them his own beginning and ending, thus creating a delicately tuneful and rhythmic whole, which is among the most striking of folk-songs in modern music.[1]

In the first verses Brahms's charming accompaniment follows strictly the dance time, a movement which becomes halting later. At the beginning the piano follows the first motif of the voice, with the syncopations

printed, Eduard Stucken wrote to me saying what joy Brahms's *Schwesterlein* had given him even as a child. In his *Myrrha*, written in 1906, he said that the song was included mainly on account of the lines:

Suche die Kammertür,
Suche mein Bettlein mir.

[1] Cp. my article *Zuccalmaglio und das Volkslied: Ein Beitrag zur Stilkritik des deutschen Volksliedes*, Jahrbuch der Musikbibliothek Peters for 1918, p. 75. In public performances of this song, it would be advisable to note on the program 'Words and melody by August Wilhelm von Zuccalmaglio'. For Zuccalmaglio's genial treatment cp. Op. 84, No. 4, *Vergebliches Ständchen* (above, p. 140) and *Deutsche Volkslieder*, No. 49 (below, p. 248). Some foolish critics have regarded as a blemish the prominence given in *Schwesterlein* to the suffix *lein* by the high pitch and prolongation of the note. They have not borne in mind that Zuccalmaglio in his melody, like Mozart in the *Don Giovanni* duet *La ci darem la mano*, and Weber in the *Freischütz* aria *Durch die Wälder*, relied upon singers to produce the high-pitched note audibly, *piano* throughout, without any accent.

so beloved by Brahms accompanying the whole of the first verse. There is a striking change in the fourth and fifth verses to an entirely different tone. Suspensions of the minor sixth to the fifth, and later to the ninth, give to these verses a sighing melancholy accent, and the harmonizations become more impressive and sorrow-laden as they approach the tragic end.

No. 16. Wach auf, mein Herzensschöne.

Source: Kretzschmer-Zuccalmaglio, i, 498. Johannes Friedrich Reichardt composed the melody for Nicolai's *Feyner Kleyner Almanach* (ii, No. 3). Its heading 'Old German' in Zuccalmaglio's work is deliberately misleading. The words were taken by Nicolai from the third volume of the *Bergreihe* (1574). It is, however, older than this, and Hans Sachs has a religious version of it as early as 1525. Brahms, in his accompaniment, expresses the homely nature of the song in strong harmonies, decorated here and there with charming suspended notes—cp. the ninth at *Allerliebste*. The final ritornello in the second verse appears rather foreign, but it is all the finer in verse 3.

In Zuccalmaglio's version the words of the first verse are

> Wach auf, meins Herzens Schöne,
> Herzallerliebste mein.

(The version *zart Allerliebste* is found in Nicolai's *Almanach*.) Of the great number of small variations of text, only one need be mentioned. In the original verse 4 runs:

> Kann mir kein Liebere nie werden,
> Feins Lieb schau, dass mein Lieb nicht sey verlorn.

Brahms omitted four verses from his setting.

No. 17. Ach Gott, wie weh tut Scheiden.

Brahms took the song from the Kretzschmer-Zuccalmaglio collection (i, 486). The latter found it in E.

Baumstark's *Auserlesene ächte Volksgesänge der verschiedenen Völker* (i, Darmstadt, 1836). The text and the melody had already appeared in the anonymous collection *Deutsche Lieder für Jung und Alt* (Berlin, 1819, p. 20), whose editors were Karl Groos and Bernhard Klein. The composer of the melody, which was to become very popular, was Karl Groos, later a member of the Consistorial Court at Koblenz, to whom we owe also the melody to Schenkendorff's *Freiheit, die ich meine*. The accompaniment follows the words with rich harmonic expression, and in the third and fourth verses resembles Schubert's work in its warm development of line.

In Kretzschmer-Zuccalmaglio's collection the words 'Old German' are written quite falsely above the song. In their version verse 1 reads *über die Heiden*, verse 3 *so wollt ich gern bei ihr sein*, and the last verse:

Sollt ich mich meines Buhlen verwegen,
Als doch so mancher thut,
Soll führen ein fröhliches Leben,
Dazu einen leichten Muth,
So mag es wieder nit geseg'n;
Gesegne dich Gott vom Herzen,
Es muss geschieden seyn.

No. 18. So wünsch ich ihr ein gute Nacht.

Brahms took the song from the Kretzschmer-Zuccalmaglio collection (i, 507). Their source was again Nicolai's *Feyner Kleyner Almanach*, for which Joh. Friedr. Reichardt composed the melody. The accompaniment is rich in harmony and delicate rhythm. In the five-bar period (bars 1–3, 4–5) there is a masterly bridging of the three-bar and two-bar parts. The accents of the accompaniment to the last three bars of the vocal part are particularly fine.

The words of Nos. 17 and 18 are old, and in Erk-Böhme's *Liederhort*, ii, 551, and iii, 187, there are genuine old folk-melodies to both songs.

In Kretzschmer-Zuccalmaglio we find:

verse 2, *Nächten da ich bei ihr war* (Brahms added *zu*).
verse 4, page 10, line 1, bar 1, *der Reiter über die Heiden reit't.*

The poem was first published in Forster's *Frische Liedlein*, vol. iii, 1552.

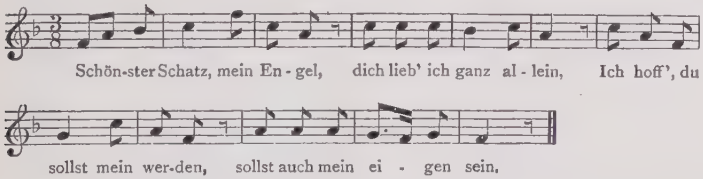
No. 19. Nur ein Gesicht auf Erden lebt.

This song was also composed by Reichardt for the *Feyner Kleyner Almanach*, from which Kretzschmer-Zuccalmaglio took it (i, 479, with for once a correct description of its source). At the beginning the accompaniment employs a secondary motif of the melody and in its rhythmic movement appears to reflect the excited tones of the text. Here again we find 3/4 bars which are inserted in the 6/8 time, as in bars 4, 8, 12, and 16.

For the text of this song, as for many of the preceding ones, Brahms relied partly on the Kretzschmer-Zuccalmaglio version, and partly on that of the *Feyner Kleyner Almanach*.

No. 20. Schönster Schatz, mein Engel.

This song is among the few taken from Zuccalmaglio's collection by Brahms which are really folk-songs. Ludwig Erk in his *Deutsche Volkslieder*, Berlin, 1838, ii, No. 29, noted the song with small variations as follows:



The people love such lengthenings as appear in both Brahms and Zuccalmaglio in bars 3 and 10 at *mein*, and even to a musician there is a certain charm in this alternation of three-bar and four-bar periods.

While Brahms in his other numbers does not easily avoid contrasting effects, he here preferred to maintain the same accompaniment for the various parts of the poem, which differ considerably in mood. Note also the significant prominence given to the four bars 8–11 by the pedal point.

Brahms did not adopt Zuccalmaglio's title for the song *Üble Vorbedeutung*.

No. 21. Es ging ein Maidlein zarte.

In contrast to No. 20, this song comes from a very doubtful source. Kretzschmer-Zuccalmaglio (i, 115) wrote 'Old German' above the melody without revealing the fact that they had found it in the *Feyner Kleyner Almanach* (1778). This time it was the scornful Friedrich Nicolai who from his own meagre intellect had produced a setting which was calculated to destroy the growing taste for the hated folk-song. It is all the more amazing to see how Brahms with his characteristic accompaniment enhanced the melody, which is neither notable nor in the true folk-song style. He built the first eight bars on the pedal point of the fundamental note, which appears at the beginning of the second and fourth verses as a sustained note in the upper register. The harmonies of the whole are of a marked beauty. A noteworthy effect is obtained in bar 23 by the sudden touching of E major.

In Kretzschmer-Zuccalmaglio's version the words are:

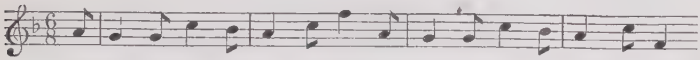
verse 1, *einem Blumengarten.*
,, 2, *sein Haut, sein Flechsen gar.*

Brahms only used four of the nineteen verses of the poem, and in these four he frequently replaced Zuccalmaglio's words by the text of the *Kleyner Almanach*.

No. 22. Wo gehst du hin, du Stolze?

Source: Kretzschmer-Zuccalmaglio, ii, 332. This melody also is in my opinion not a genuine folk-song,

but an imitation by Zuccalmaglio. In the middle passage there is a phrase reminiscent of the well-known composition by Wenzel Müller, *Was ist des Lebens höchste Lust* (1794):



Brahms's accompaniment is graceful and yet full of strength. Only twice (bars 5–6, 12–3) there is the hint of a sigh, whereupon, by leaving out each time the eighth bar of the period and hastily passing on to the following one, an effect is produced as though the singer in the excitement of passion had no time to take a breath. An effect of irritability is obtained by the accelerated rhythmic movement at the words *Seh ich dich kommen* in the above-mentioned middle passage. Later we find after the fermata a very fine use of the main theme, the inversion of which appears again in defiant tones in the after-piece.

In Kretzschmer-Zuccalmaglio the title is *Stolz gegen Stolz*.

No. 23. Der Reiter.

F. W. Arnold in his *Deutsche Volkslieder*, Heft 9, p. 14, had already used this song, taking it from the same source as Brahms—Kretzschmer-Zuccalmaglio (ii, 175). The melody, which hovers between minor and major, is furnished by Brahms with an harmonically simple accompaniment, which almost throughout contains the air itself, an uncommon occurrence in Brahms's work.

Brahms omitted in the words the third and fourth verses of Zuccalmaglio's version, and added the third verse of Arnold's work (see above), *Mein Liebster ist hereingestiegen*.

No. 24. Mir ist ein schöns brauns Maidelein.

A real old folk-song, which is already found with the words in Georg Forster's collection *Der dritt teyl, viler*

schöner Teutscher Liedlein, zu singen vnd auff allerley Instrumenten zu gebrauchen, sonderlich ausserlesen, Nuremberg, 1549. The version given by Brahms is also found in Melchior Newsidler's *Teutsch Lautenbuch*, Strassburg, 1574. Brahms's simple but delicate quaver accompaniment has in bars 4 and 5 an imitation in the lower fourth which, as it were, carries on the melody. The transition to the minor in bars 9 ff. and also the ending, with its high, violin-like tones, are particularly effective.

The word *fürbass* in the first verse means 'forward, on'. Professor Johannes Bolte informs me that on the basis of Grimm's German dictionary (xi, 453) he would explain the passage thus: 'I know not how I am to keep it henceforward'. The omission of *ich* is not rare in the old texts. Brahms took the poem word for word from the *Lautenbuch* of Melchior Newsidler.

No. 25. Mein Mädel hat einen Rosenmund.

With this song Brahms returned to his favourite source, the Kretzschmer-Zuccalmaglio folk-song collection, ii, 343. In this latter work the song is noted as 'From Hesse', but it was probably composed by Zuccalmaglio himself. There is no doubt that he revised the text, as is seen by the rather artificial fourth verse:

Du Mädel bist wie der Himmel gut,
Wenn er über uns blau sich wölben tut.

Brahms's accompaniment is gay with syncopations and a strong bass. The impatient crescendi at *O du* are very striking. The ending is a real Brahms motif, a falling theme with syncopations in the bass, which serves as a sort of echo of the whole melodic movement. The song has become one of the most popular in the collection.

The title in Kretzschmer-Zuccalmaglio is *Liebesentzücken*.

No. 26. Ach könnt ich diesen Abend.

Brahms's source is F. W. Arnold's *Deutsche Volkslieder*, Heft 7, p. 4. Arnold appears to have used the same oral source for his collection as Karl Simrock for his celebrated edition of German folk-songs (Frankfurt-am-Main, 1851). The piano carries the opening bars of song in the dominant, repeats the last phrase, and then follows the voice in bass and treble until finally the intimate *legato* melody, supported by quiet chords, dies away in the distance.

In Arnold's work the title is *Der Rechte nicht*. There are also the following variations:

verse 2, *Ach schlafest oder wachest du.*
„ 3, *der rechte Liebste nicht.*

No. 27. Ich stand auf hohem Berge.

Source as for No. 26—Arnold's *Deutsche Volkslieder*, Heft 7, p. 18.

In the dotted-quaver motif at the word *Mädchen* (bar 8) Brahms found the germ of his piano accompaniment, that rhythmic staccato figure which develops broader and broader, and in alternation with the pervading quaver movement seems to surpass in high spirits the song itself. Such a development of the piano part is liable to lead to triviality, but any such danger is skilfully avoided here.

In Arnold we have:

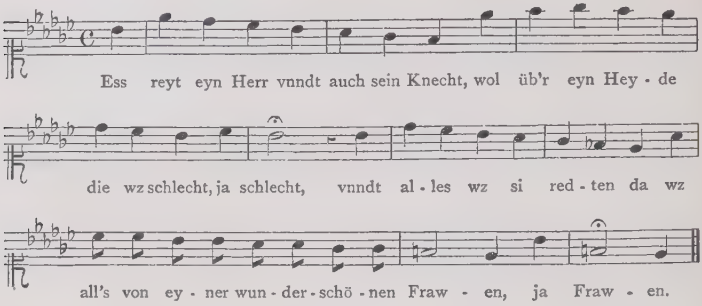
verse 1, *stund* instead of *stand.*
„ 4, *Geld ist nicht mehr da.*

Brahms omitted two verses of the text.

No. 28. Es reit ein Herr und auch sein Knecht.

Source: Kretzschmer-Zuccalmaglio, i, 47. For the history of this song see No. 21. The scornful ironical character of the composer, Friedrich Nicolai, is more in evidence here. The title of the original in Nicolai's *Feyner Kleyner Almanach* is *Eyn klegliche Mordgeschichte, von ey'm Hern, der wz tot*, and the expression-mark

Seer kleglich vnndt stönend is appropriate to the really grotesque melody:



Against the tumbling quavers in the thirteenth bar, Nicolai wrote in the manuscript 'May they break their tongues over this in Weimar and Göttingen'—a thrust at the hated folk-song enthusiasts, Bürger and Goethe.

Brahms, who found the song printed in Kretzschmer-Zuccalmaglio without the title or expression-mark as an old folk-song, knew nothing of Nicolai's intention to parody. He was attracted by the old poem, which had originally appeared in *Andere schöne Bergkreyen* of 1547, and was later included in their collections by Ludwig Uhland and R. von Liliencron.

Hence he honoured the clumsy melody with an accompaniment which changes in characteristic fashion with every verse. He employed with complete success the ballad style, which he had already used so skilfully in his own songs, e.g. *Es reit der Herr von Falkenstein* and *Verrat*.

Brahms's version shows many variants from Nicolai and Kretzschmer-Zuccalmaglio. Brahms omitted the last verse:

Wer ist, der uns den Reihen sang?
Matthias Jäger ist er genannt,
Beim Trunk hat er's gesungen,
Gesungen!
Er ist seinem Widersacher im Herzen Feind,
Zu ihm kann er nicht kommen,
Ja kommen!

Goethe described the poem, which he found in the *Wunderhorn*, as 'important, curious, and skilful'. A. F. C. Vilmar's analysis is more detailed:

It is a song of an unfaithful woman, who for a long time has carried on an immoral, but as she thinks quite safe, intrigue. She has never realized that from what to her is only a pleasant amusement death may result. She is unfaithful, but her infidelity is really only superficial. It is like a will-o'-the-wisp, by which she is dazzled, and which she follows merrily for amusement, rather than a consuming flame from the depth of her heart. When she hears of the murder of her husband by a faithless servant corrupted by her lover, her first feeling is that she is now free to follow her own inclinations. This is followed, however, by her old feeling of dependency on the dead man, never clearly realized until now. She will at least see what has happened. But as the unfaithful one approaches the scene of the murder, as she rides over the heath where her betrayed husband lies slain for her sake, the dead man's features haunt her, and the leaves and the flowers and the grass take on a different aspect. Now she finds the murdered corpse, and once again she must look on his face, once dear to her, now cold in death. She uncovers his head and gazes into the glazed eyes. Then, too late, is she healed of her infidelity. Deep grief for him who has died for her sake, and through her sin, fills her repentant heart, and she retires to expiate her fault in the solitude of a convent. (Cp. Vilmar's *Handbüchlein für Freunde des deutschen Volksliedes*, 3rd edition 1886, p. 133.)

No. 29. Es war ein Markgraf überm Rhein.

Source: Kretzschmer-Zuccalmaglio, i, 7. Here the melody is marked *Rheinländisch*. It had previously been published in Friedrich Silcher's *Liederweisen zum Teutschen Liederbuch für Hochschulen*, Stuttgart, 1823, No. 148, and also in the anonymously published *Vierundzwanzig alte deutsche Lieder aus dem Wunderhorn mit bekannten meist älteren Weisen*, Heidelberg, 1810, No. 13. This latter collection had adopted the melody from the *Katholisches Gesangbuch* which appeared in Vienna in 1770. The music is here written to the hymn *Wir glauben, dass durch seine Macht*. Another

simple folk-melody which was sung to the same poem[1] appears in Friedrich Silcher's important collection *XII Volkslieder für vier Männerstimmen gesetzt*, Tübingen, Heft V, No. 8 (1836), and was included later in Erk's *Liederhort*.

Like the other songs, this offers a whole series of fine passages in the accompaniment. The beginning is itself important. The gradual appearance of the minor chord from the simple E reminds one of the old fairy stories with their timeless *once upon a time*. It is not until the rise to the dominant that the piano part takes on colour and a definite object, after which it follows step by step the poetical and musical expression. The resounding dominant notes E–E are particularly effective at *dann gingen sie singend vor Schwesters Tür*. Appearing first in the treble and then in the bass, they seem to point tenderly and sorrowfully to the tragic end, and their significance becomes stronger and more intimate when the E is harmonically suggested and leads on by a semitone interval to the third of the D minor chord. Brahms's deliberate lowering of the keynote at this melodic and harmonic climax is shown by the semitone interval in the after-piece, which is played after every verse. In accordance with the dramatic development of the narrative, the piano part in the following verses is more agitated but sinks back again towards the end.

In Kretzschmer-Zuccalmaglio the words are

verse 1, *übern Rhein.*
,, 2, *viel zu klein.*
,, 2, *ich will erfüllen meine Pflicht* (instead of *mein Ehre mir viel lieber ist*).
,, 3, *Sag, Mägdlein.*
,, 3, *Wer, wer sind die Eltern dein* (instead of *so sag*).

Brahms probably knew the version of the text given in *Des Knaben Wunderhorn*.

[1] 'German, romantic, devout, and pleasing' was Goethe's opinion of the song, written in his critique of *Des Knaben Wunderhorn*.

No. 30. All mein gedanken.

The melody is taken from one of the oldest sources of German songs, the celebrated *Locheimer Liederbuch*; the manuscript is preserved in the Stolberg library in Wernigerode. It is dated *Agdorf 1460* with the note *Wolflein von Lochamen ist das gesenngk puch.* The text in the original begins:

> All mein gedencken dy ich hab dy sind pey dir,
> dw ausserwelter ayniger trost pleib stet pey mir.

Brahms copied the melody exactly from F. W. Arnold's version in Fr. Chrysander's *Jahrbücher für musikalische Wissenschaft II*, Leipzig, 1867. His accompaniment is again of outstanding beauty. Particular attention should be paid to the free movement of the bass. Brahms completes the irregular grouping in seven bars by the expressive repetition of the period ending (with a lengthened upbeat). In bars 12–13 the right hand of the piano part has a section of the melody, B–A–B–C–D–E, in canon form. The after-piece is attached to the last movement, and closes with a freely arranged motif, which expresses the joy of Love in a 'cello cantilena.

No. 31. Dort in den Weiden steht ein Haus.

Source: Kretzschmer-Zuccalmaglio, ii, 461. Words and music are most probably not really of the people, but written and composed by Zuccalmaglio himself. The minor, which is rather striking in German folk-music, may be traced back to this fact. Zuccalmaglio, as in many other cases, wrote above the song 'From the Lower Rhine' in order to ensure popularity and fame for his own composition. His title is *Schifferlied.* The counter-movement in the piano part in the third verse and numerous delicate harmonizations are to be noted. The inferiority of Zuccalmaglio's melody is scarcely noticed with Brahms's accompaniment. Brahms's own setting of the same words, Op. 97, No. 4, is on a much higher level.

Brahms made a few minor alterations in the text.

In the second verse he wrote *Glühwürmchen* instead of the uncouth Rhenish *Glühhärschchen*, and in the final line

> Wo ich dann mit dem Burschen mein
> Die Frohsten am Rhein

changed the word *Frohsten* into the rather forced *Frohst'*.

No. 32. So will ich frisch und fröhlich sein.

Johann Friedrich Reichardt was the composer of this song, which appeared first in Nicolai's *Feyner Kleyner Almanach* and later in the Kretzschmer-Zuccalmaglio collection (i, 508). Brahms used the latter version, and hence, not knowing that Reichardt had written as expression-mark *Lieblich, nicht zu geschwind*, he himself wrote *Frisch und fröhlich*. His accompaniment, which begins quite simply, becomes later so artistic and full of imitations that the popular character of the song seems occasionally to be entirely lost. The anticipation of the G major harmony in bar 16 on the upbeat is unusual.

In Kretzschmer-Zuccalmaglio the title is *Altes Lied*; also we have there

> verse 1, *mit ihr verstricken.*
> „ 2, *mich freun.*

The poem has five other verses, which Brahms did not set to music.

No. 33. Och Moder, ich well en Ding han.

Source: Kretzschmer-Zuccalmaglio, ii, 348 ('Cologne'). The text is found with variations in many districts, and is among the most widely spread of popular songs. Brahms made a few alterations, partly owing to his use of the version in Karl Simrock's collection *Die deutschen Volkslieder*, Frankfurt-am-Main, p. 360. The high-spirited song has a boisterous but excellent accompaniment. The imitations in the bass at the beginning are particularly pretty. In bars 7–8 the semiquaver movement plays over the mother's teasing questions—although the bars are marked *ritenuto*. A merry effect is obtained later by the suspended F sharp in the bass.

In Kretzschmer-Zuccalmaglio the title is *Der Tochter Wunsch.*

No. 34. We kumm ich dann de Poots eren?

Source: Kretzschmer-Zuccalmaglio, ii, 33. The words had already appeared with a better melody in Franz Joseph Mone's *Quellen und Forschungen zur Geschichte der teutschen Litteratur und Sprache*, i, 1830, p. 160, and again in the collections of Simrock, Meinert, and Ditfurth. The maiden and the youth have each a separate motif in Brahms's accompaniment. Thus, with the maiden's answer, the piano has a roguish figure high in the treble, while the gloomy youth's questions are accompanied in the bass or middle register.

In Kretzschmer-Zuccalmaglio the title is *Erkundigung*. About the dialect version of the song, which shows many variations from the source named above, Brahms wrote in comically blunt fashion to his publisher Fritz Simrock, who came from the Rhine and was a nephew of the poet and folk-song collector Karl Simrock. Cp. *Johannes Brahms' Briefe an Simrock*, edited by Max Kalbeck, Verlag der Deutschen Brahms-Gesellschaft, 1919, xii, 129.

No. 35. Soll sich der Mond nicht heller scheinen.

Source: F. W. Arnold's *Deutsche Volkslieder*, Elberfeld, Heft 1, p. 6. The accompaniment heightens the impression of beauty and sadness created by the melody. It is twice varied in both rhythm and harmony. The after-piece, which stresses and deepens the mood of the song, is of especial beauty.

The words had already appeared with an original setting by Brahms as the first number of Op. 14, written in September 1858.

In Arnold's version we have:

verse 3, *uns Zwein.*
„ 4, *Fenster* (instead of *Schlaffenster*).
„ 6, *ja Scheiden.*

No. 36. Es wohnet ein Fiedler.

Source: Kretzschmer-Zuccalmaglio, ii, 106. The origin of the melody is there given as *Westerwald*. The melody, however, is undoubtedly by Zuccalmaglio himself, as also the text, for which Zuccalmaglio used a story *Die zwei buckligen Musikanten zu Aachen* in P. W. Wolf's *Deutsche Sage und Märchen*.[1] That the poem is not genuine folk-poetry is clearly shown by such florid turns of phrase as

Der schönen Frauen schmausten gar viel an dem Ort (verse 1)

and

Walpurgis-Nacht wird heuer gefei'rt (verse 2)

and

Sie griff ihn behend unters Wamms sofort (verse 3).

It is in such artificial phrases that Zuccalmaglio betrays himself. His melody is not bad, but bears no comparison with the rich setting written by Brahms himself in 1884 to the same words (Op. 93 a, No. 1, for mixed choir). Particularly worthy of notice in the accompaniment to the present song is the interruption and harmonic standstill in bar 5, a sort of colon effect; also the hollow fifths in the interlude before the third verse, with their violin-like tones. In the second part the realistic dance opens with triplets.

Kretzschmer-Zuccalmaglio gave the song the title *Der bucklichte Fiedler*.

No. 37. Du mein einzig Licht.

Source: F. W. Arnold's *Deutsche Volkslieder*, Elberfeld, Heft 9, p. 9 (with the title *Der Stolzen Schönheit*). Before this the song appeared in Friedrich Silcher's *XII Volkslieder für vier Männerstimmen*, Tübingen, Heft 6, No. 2 (1839). Arnold and Silcher did not know that the composer of the beautiful melody was the poet-musician Heinrich Albert of Königsberg, a cousin of

[1] Wolfgang Menzel included Zuccalmaglio's poem in his *Gesänge der Völker*.

the great Heinrich Schütz. He wrote the melody in 1648 to the lines of his friend Simon Dach (the author of *Ännchen von Tharau*), who in this song used a French model:

Ma chère Phillis,
Les roses et les lys.

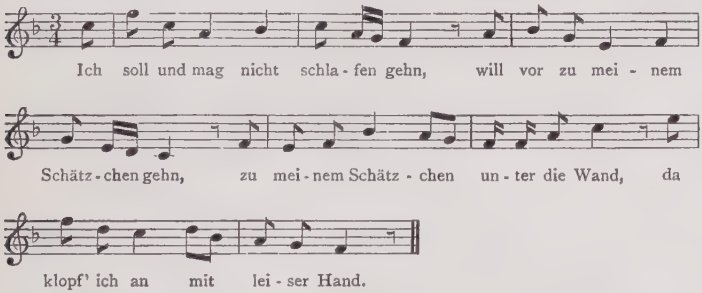
The second verse of Brahms's version was written by Hermann Kurz for his friend Silcher.

The most notable points in Brahms's accompaniment are the strong and yet free suspensions in the first four bars and their repetition. To both the verses which are in A major, Brahms wrote an ending in F sharp minor.

No. 38. Des Abends kann ich nicht schlafen gehn.

Source: Kretzschmer-Zuccalmaglio, ii, 329 (*Gang zur Liebsten*). The words are a genuine folk-song, but the refrain *Ganz heimelig* and the beautiful melody are by Zuccalmaglio, who in his collection in his customary way notes the song as 'From the Lower Rhine'.

Of three real folk-melodies recorded from Silesia to the same words one will serve as a comparison:



(Cp. Hoffmann von Fallersleben and Richter, *Schlesische Volkslieder*, Leipzig, 1842, p. 102.)

To Zuccalmaglio's melody Brahms composed an appropriate and entirely original accompaniment, in which a longing strain is heard. He gives very little support to the vocal part.

Completely different in style is Brahms's own setting of the same words, written in 1853 and published as No. 6 of Op. 14 (see above, p. 21).

No. 39. Schöner Augen schöne Strahlen.

The song appears (i, 490) in the Kretzschmer-Zuccalmaglio collection, and was taken by the editors from the *Melodienheft zur Sammlung deutscher Volkslieder* by Büsching and von der Hagen (Berlin, 1807). Brahms's accompaniment is here a relatively simple arrangement of chords in clear strong harmony. In the second half (verses 4–6) the secondary notes of the melody are harmonized, indeed from bar 12 onwards on a strongly marked pedal point. The piano part after the second verse turns into the minor in accordance with the bitter ending.

The Kretzschmer-Zuccalmaglio version reads:

verse 1, *schöne Augen.*
„ 2, *tut mir eine nur gefallen.*
„ 3, *Liebesschmerz.*
„ 4, *bleib wer du bist.*
„ 6, *mit den Augen zielen,*
mit den Lippen spielen
ist mein Verdruss.

For the sequence of the verses Brahms followed the example of Simrock's *Volkslieder* (p. 322) and not that of the Kretzschmer-Zuccalmaglio collection.

No. 40. Ich weiss mir 'n Maidlein.

The source is again Kretzschmer-Zuccalmaglio (ii, 469). But this time there is not a real folk-melody, but a composition by Johann Friedrich Reichardt for the *Feyner Kleyner Almanach.* Zuccalmaglio's note to the song 'From North Germany' is his customary attempt to mislead. Throughout Brahms's composition the mood of the song is sketched in a light but very attractive manner. His rhythmically restless piano figures show that he took as the theme for the whole piece the words *überzwerg anschaun.*

As in his own setting of the same words (Op. 66, No. 5, Duet) Brahms here employs in masterly fashion many variations to the refrain, all equally colourful and expressive. We have here in the after-piece an effect similar to that obtained by the unexpected six-four chord in the earlier work at *Narren*. Beginning joyfully with the major third, the figure passes on through syncopations with a scarcely noticed change into 3/4 time and into the minor, and returns finally to the major ending.

In Kretzschmer-Zuccalmaglio the title is *Nimm dich in Acht*. In the first verse in this version we have twice *Ich weiss ein Mädlein*.

No. 41. Es steht ein Lind.

In contrast to the preceding song the words of No. 41 are in part quite modern, while the melody is old. It appears as No. 25 in Johann vom Berg and Vlrich Newber's *68 Deutsche Lieder*, Nuremberg, 1550. Only the three opening lines of the first verse are authentic in our version. The remaining lines, with their sentimental tone so different from the real folk-song (from *Vöglein* and *Brünnlein*), were written by Wilhelm Tappert, the Berlin musician.[1] Brahms, who had frequently criticized him adversely, did not know of his authorship here. In the original version, we have the more rugged lines:

So traur, du feines Lindelein,
Und traur das Jahr allein!
Hat mir ein brauns Maidlein verheissen,
Sie will mein eigen sein.

and at the end:

Das Liedlein sei gesungen,
Der Liebsten zu Dienst gemacht.
Ich wünsch ihr viel Freud und Wunne
Und auch viel guter Nacht.

[1] Cp. Tappert's *Deutsche Lieder aus dem 15., 16., und 17. Jahrhundert für eine Singstimme mit Begleitung des Pianoforte frei bearbeitet*, Berlin, Challier, No. 24.

What beauty and strength of expression there is in the old version!

Brahms's introductory ritornello contains the theme, with a lengthening on the dominant. The following accompaniment is artistically arranged in a simple natural manner and seems to grow out of the melody itself. Among the notable characteristics it is hardly necessary to mention the painful pause of the voice in bars 10 and 12, the modulation in bar 9 from the end, the amplification in bar 6 from the end, and the introduction of the 2/4 time which makes possible the expressive repetition of the phrase by the piano.

No. 42. In stiller Nacht.

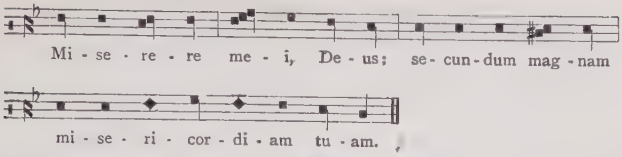
Brahms did not give the source either of the music or of the words, and simply describes the whole as a folk-song. In 1902, in my article on Brahms's folk-songs (in the *Jahrbuch der Musikbibliothek Peters*, Leipzig), I have already stated that I can find no source for the song in any of the known folk-song collections. The origin of the piece has a history of its own.

As a starting-point Brahms used the church melody, published in 1852 in the *Kölnisches Gesangbuch, Sammlung katholischer Kirchenlieder mit Melodien*, by Albert Gereon Stein.

3 | 3 3 3 3 | 2 3 3 3 | 3 4 5 4 | 3 2
Bei finst - rer Nacht zur er - sten Wacht er - tönt ein ban - ges Kla - gen

2 | 2 2 2 2 | 1 2 2 2 | 2 3 4 3 | 2 1
Am dü - stern Ort im Gar - ten dort be - gann ein Herz zu za - gen.

(The F major tune beneath the title *Christus am Ölberge* has like the rest a figure notation: 1 stands for F, 3 for A, &c.; the time is 4/4.) The piece goes back to an older composition, a religious hymn published in Paderborn in 1842, *Erbarme meiner dich, o Gott*, which Brahms had possibly heard in Hamburg or Detmold. The basis of both melodies is a well-known choral piece:



published with others in the work *Choralgesänge*, Paderborn, 1863, p. 185. To Brahms's own invention we owe not only the harmonization of the first part of *In stiller Nacht*, but also the whole of the second half, which continues and develops the first.[1]

In the piano accompaniment we hear the rustling of the night, from which there rises a quiet muffled tone, until the whole dies gradually away. A peculiar effect is obtained by the rhythmic displacement of the broken chords, in which the upbeat is closely connected with the following time measure, and also by the syncopation at the end. The whole piece has a place among the most striking compositions of modern song music.

Brahms had published, thirty years earlier, another arrangement of the song for soprano, alto, tenor, and bass. It appeared in his *Deutsche Volkslieder für vierstimmigen Chor* (no opus number) as the first number of the second volume.

The words, which were probably printed before 1635, were written by the famous Jesuit poet Spee, and are found in his collection *Trutznachtigall*, 1649, under the title *Trauergesang von der Not Christi am Ölberg in dem Garten*.

Of the fifteen four-lined verses of the original,

[1] In my notes to the *Volksliederbuch für gemischten Chor*, Leipzig, C. F. Peters (1915), i, 752, I made some observations on the song. I should like to take this opportunity of thanking my friend Dr. Hermann Müller, professor of theology in Paderborn, for his useful information. In his own restrained fashion, at the same time roguish and mysterious, Brahms on one occasion at least admitted his authorship. Max Kalbeck, in his *Brahms-Biographie*, iv, 352, quotes from a letter written to him by the musician, in which the latter speaks of 'the great number of books in which *Stille Nacht* does *not* occur', and he remarks that, translated from the Brahmsian, this means: '*In stiller Nacht* does not occur anywhere except *in my work*.'

Brahms only used half of the first and the last two, omitting *Das Gebet Jesu am Ölberge und seine Abschiedsrede an Maria*. In Spee's version the beginning is:

Bei stiller Nacht, zur ersten Wacht
  Ein Stimm sich gund zu klagen.
Ich nahm in acht, was die doch sagt;
  That hin mit Augen schlagen.

Ein junges Blut, von Sitten gut,
  Alleinig, ohn Gefährten,
In grosser Noth, fast halber todt
  Im Garten lag auf Erden.

Es war der liebe Gottessohn;
  Sein Haupt er hat in Armen.
Viel weiss- und bleicher dann (als) der Mon
  Ein' Stein es möcht erbarmen.

And now follows the cry of Jesus, which ends with the words that even the moon and the stars, the birds and the wild beasts, share his suffering, but God seems not to hear. In a fine article in the *Monatsschrift für Gottesdienst und kirchliche Kunst* (1921, pp. 155 ff.) Philipp Spitta points out that the unity which governs Spee's original is lacking in Brahms: it is his suffering, not that of those who suffered with him that is depicted.

The authorship of the new lines used by Brahms, from *Der mächtige Wind hat leis und lind* to *hab ich sie all begossen*, has up to the present not been established.

Nos. 43–9. The division of these pieces into sections for soloist and chorus was copied by Brahms from the collection of August Wilhelm von Zuccalmaglio, in which an alternation is expressly indicated between 'soloist' and 'all'. Brahms intended these last seven songs even less than the preceding forty-two to be sung in public. This fact is clearly established by the letter written to Frau Professor Marie Scherer in October 1894 (quoted in the introduction, p. 208 above), which at the end states 'Those [songs] with chorus are only to be enjoyed in the intimate home circle'.

The songs have an *ad libitum* accompaniment. At the beginning this accompaniment seems to be nothing more than a support to the vocal parts, with which it is often identical, but later it develops its own independent characteristic figure.

No. 43. Es stunden drei Rosen.

The source of the song is Kretzschmer-Zuccalmaglio, ii, 9. The words and music do not come 'from the Lower Rhine' as the collection states, but were most probably composed by Zuccalmaglio himself. Brahms only used six of the twenty-six verses of the Zuccalmaglio version. He had the remaining 20 verses, with the 11 omitted verses of No. 46, printed at the end of the volume. Concerning this he wrote to the publisher Simrock on 19 May 1894: 'It is not intended that all the verses of the chorus songs should be sung . . . Therefore, I think, they should be printed only as a supplement on the last page, and *not with the music*.' Thus Brahms wished to entrust the complete text to the leader alone, leaving him to apprise the singers of the most important in rehearsals.

The poem betrays its origin in many artificial lines such as

Drauf sang eine Nachtigall anmutreich

and later

O Ritter, o Räuber, o weh! dein Kuss.

In the course of the song the accompaniment becomes richer. At the beginning of the third verse a counter-melody is introduced in the piano part. The harmonization in the fifth and sixth verses is particularly charming.

In the Kretzschmer-Zuccalmaglio version the title is *Der Ritter und Die Feine*; also we have

verse 2, *Lag eine Feine* (without *da*).
" 3, *machst du plötzlich Halt* (without *so*).

No. 44. Dem Himmel will ich klagen.

Source: Kretzschmer-Zuccalmaglio, ii, 681, where the lines have the title *Gute Nacht*. This song also, in spite of the note 'From the Lower Rhine', was almost certainly written by Zuccalmaglio himself. Its origin is betrayed in the romantic-sentimental refrain, *mein Liebblaublümelein*, which is definitely not in the style of the people. Brahms omitted two additional verses of Zuccalmaglio's poem. Friedrich Wilhelm Arnold included the song in his *Deutsche Volkslieder aus alter und neuer Zeit* (Elberfeld, 1864), a collection highly esteemed by Brahms.

In Zuccalmaglio's version verse 1 reads *Herz abringt*.

No. 45. Es sass ein schneeweiss Vögelein.

Brahms received from friends on the Rhine an anonymous manuscript of the words and music, of which Zuccalmaglio was probably the author. It has been ascertained that the text of this model was written by Zuccalmaglio and is a free version in German of the celebrated Flemish song from Willems's collection, *Oude vlaamsche Liederen* (1848), which begins

Daer was een sneuwit vogeltje,
al op een steken doornetje,
Din don daine,
al op een steken doornetje,
din don don.

Zuccalmaglio had also taken his melody from Willems's work.[1]

The song, which contains the widespread theme of the nightingale as a messenger, has long since passed over into German folk-music and is to be found among other places in F. Wilhelm Schuster's collection, *Siebenbürgische Volkslieder* (Hermannstadt, 1865) as No. 1, beginning *Et has e klî wältfijeltchen*.

[1] Zuccalmaglio had given the manuscript of the melody and his translation of the text to his friend, the composer Friedrich Gernsheim, who at my request arranged the song for the *Volksliederbuch für gemischten Chor*, Leipzig, Peters (1915), ii, 476.

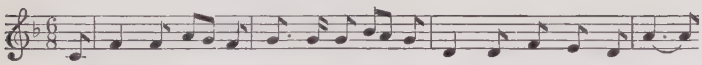
Brahms's accompaniment is at first confined to a few chords, but becomes richer in verses 3 and 4, where the decorative staccato seems to suggest the fluttering of the bird.

No. 46. Es war einmal ein Zimmergesell.

Brahms's source was again Kretzschmer-Zuccalmaglio's *Volkslieder*, ii, 62. In the last three verses Brahms, as in the preceding songs, introduces a counter-melody in the piano part. Zuccalmaglio took the text from *Des Knaben Wunderhorn*, but added after the third line of each verse a refrain composed by himself, *Zweifle nicht, mein Schatz, mein Kind.* The melody also is most probably by Zuccalmaglio. The genuine German folk-song never has the augmented second which appears here in the eighth bar.

In Zuccalmaglio's version the title is *Der Zimmergesell.* Brahms has many differences of text. He published at the end of the volume the words of verses 4–14, which are not printed with the music (cp. No. 43 above).

The *folk*-melody to this song



is widely known. Joseph Viktor Scheffel used it in 1854 as a setting for his poem *Im schwarzen Walfisch zu Askalon.*

No. 47. Es ging sich unsre Fraue.

Source: Kretzschmer-Zuccalmaglio, ii, 687, where it has the title *Lied der Geisselbrüder* and the note 'From the Lower Rhine'. The melody and words of the song are by Zuccalmaglio, the words being based on a fragment of a *Geisslerlied* from the Limburg chronicle of 1349:

Es gieng sich unser Fraue, Kyrieleison,
Des Morgens in dem Thaue, Halleluja &c.

Zuccalmaglio does not show here his customary care in technique nor his usual poetic talent. There is no folk-song character in such lines as

Er zog zur lustgen Zeche
Mit seinen Brüdern freche,
Erschlug den Bruder über dem Spiel &c.

There is a striking similarity between this melody and that of No. 45, *Es sass ein schneeweiss Vögelein.*

In Zuccalmaglio verse 4 reads *Er zog zur lustgen Zeche.*

No. 48. Nachtigall, sag.

Source: Kretzschmer-Zuccalmaglio, ii, 140. Here again we have not a genuine folk-song, but one of Zuccalmaglio's imitations. The accompaniment here has a more pictorial character than in the immediately preceding songs. It follows the sense of the words in particularly artistic form.

In Zuccalmaglio's version the title is *Die verzauberte Nachtigall*, and the penultimate line of verse 1 reads *Bald wird's in dem Herzen bang.*

No. 49. Verstohlen geht der Mond auf.

Brahms had already used the theme of this song in the andante movement of his piano sonata in C major (Op. 1, 1853) dedicated to his friend, Joseph Joachim. He called it there an *Altdeutsches Minnelied.* This title was not correct, as the song was written, both words and music, by Zuccalmaglio, who published it on three different occasions, first in the collection *Bardale* (Brunswick, 1829), edited by him in co-operation with Baumstark, and later in the often-quoted *Deutsche Volkslieder* (Berlin, 1840) i, 56, and ii, 36. In the manuscript Zuccalmaglio notes that the song is sung on the Lower Rhine during the flax-dressing festivities at the end of October. This is simply one of Zuccalmaglio's false statements, intended to give colour to

his fraudulent attempt to popularize his own compositions under the guise of genuine folk-song. The song which is really sung by the people appears in an apparently trustworthy article in the *Kölnische Zeitung* of 5 December 1847, entitled *Volksfeste und altertümliche Volksbräuche zwischen Wupper und Sieg*: 'The women who dress the flax form up in rows in front of the flails, and begin their threshing. Then they start the day with a song in a minor key:

Wo geht sich denn der Mond auf?
Blau, blau Blümelein!
Obern Lindenbaum da geht er auf.
Blumen im Tal,
Mädchen im Saal,
O du tapfre Rosa!

This verse is repeated as many times as there are women present, and the house or dwelling of each one is indicated as the rising-place of the moon.'

Almost identical are the description of the procedure and the version of the song in *Das festliche Jahr* by Otto Freiherr von Reinsberg-Düringsfeld (Leipzig, 2nd edition, p. 351).

As a true poet Zuccalmaglio realized the importance of the two refrains *blau, blau Blümelein* and *Blumen im Tal* . . . , with their charming rhythmical effect. He used them as the basis for his four-verse poem, the beginning of which is incomparably finer (more artistic also) than the model.

Mondscheinlied

Verstohlen geht der Mond auf,
Blau, blau Blümelein!
Durch Silberwölkchen führt sein Lauf;
Rosen im Tal,
Mädel im Saal,
O schönste Rosa!

Er steigt die blaue Luft hindurch,
Blau, blau Blümelein!

Bis dass er schaut[1] auf Löwenburg[2];
Rosen im Tal, &c.

O schaue Mond durchs Fensterlein,
Blau, blau Blümelein!
Schön Trude lock' mit deinem Schein;
Rosen im Tal, &c.

Und siehst du mich und siehst du sie,
Blau, blau Blümelein!
Zwei treu're Herzen sahst du nie;
Rosen im Tal,
Mädel im Saal,
O schönste Rosa!

To these lines the poet and musician Zuccalmaglio wrote a soft tender melody, captivating both to the learned and to the lewd, which was adopted by Brahms.

Probably, if the above-mentioned *folk-melody* to *Wo geht sich denn der Mond auf* were extant, it would be seen that Zuccalmaglio partly used it for his own composition, as he did previously in *Schwesterlein, Schwesterlein, wann gehn wir nach Haus* (cp. p. 224).

It was Brahms's intention to end his activities with the last numbers of the folk-songs given above. On 17 September 1894, at the age of 61, he wrote to Fritz Simrock his publisher: 'Has it struck you that as a composer I have really taken my farewell? The last of the folk-songs and the same air in my Op. 1 (composed at 20) are like the serpent biting its own tail and symbolize prettily that the story is finished.'

He decided later to write two more works, the two clarinet sonatas, Op. 120 (1895), and the *Vier ernste Gesänge*, Op. 121 (1896).

[1] Not *scheint*, as Brahms wrote in error.

[2] Of the word *Löwenburg* Karl Simrock in his work *Die Rheinländer* (Leipzig, 1840, p. 431) wrote: 'The Löwenberg on which *Löwenburg* stood is one of the seven mountains of the Siebengebirge. From Löwenburg there comes a beautiful mountain song *Verstohlen geht der Mond auf*'—a striking example of how even such an authority as Simrock was deceived by the cheerful forgeries of the ingenious Zuccalmaglio, whose song he had seen in *Bardale* (see above).

APPENDIX

Mondnacht.

Like Schumann, the young Brahms also wrote a setting to Eichendorff's *Mondnacht*. The poem must have made such a strong impression on him that in spite of Schumann's magnificent creation he ventured on a composition of his own. But he refrained from publishing it till 1872.

The basis of the accompaniment throughout is, as in Schumann's setting, running semiquavers, and above them there plays a graceful, tender melody, which is enhanced by the thirds in the bass at the beginning. Characteristic of Brahms are the harmonic transitions and the gradually fading tones with the pedal point sustained for twelve bars.

In the first verse Eichendorff has *Von ihm nun träumen müsst*. The change of *nun* into *nur* was copied by Brahms from Schumann's song. In the third verse Brahms has *flog durch die stillen Räume* instead of *Lande*. This is obviously a slip in writing or printing and has accordingly been corrected.

Regenlied.

Probably written in 1862 or 1866, several years before the song *Nachklang*, Op. 59, No. 4, which has the same text (see above, p. 101). This is the only example in Brahms's work of two settings of the same poem.

As in Brahms's celebrated rain songs, Op. 59, Nos. 3 and 4 and Op. 70, No. 4, the accompaniment here also portrays the falling rain. At the beginning, in the middle part, and at the end, the picture is kept constantly before us by the syncopated bass movements and the preceding and following pauses. The melodic development also forms a characteristic part of the tone-picture. The vocal part has various changes, showing many of Brahms's favourite turns of phrase. The ending returns to the opening ritornello. It would

appear that on critical examination Brahms was not completely satisfied with the song, since he sent a manuscript copy to the poet but did not have it printed. The first edition of the song was only published after his death. It was published privately for members of the Deutsche-Brahmsgesellschaft in 1908, with an introduction by Hermann Stange of Kiel.

Klaus Groth has not printed the lines in published editions of his poems. He writes of the song: 'I wrote these words for Albert Dietrich. It forms the end of a cycle of poems which I had brought together at his request for musical setting. Dietrich did not set the poems to music. Brahms found the unprinted poem at his house in Oldenburg.'

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